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MY SHOP-GIRL.

WRITTEN FOR THE NEW YORK CLIPPER,
BY VANDYKE BROWN.

Every morning on the ferry-boat I meet her coming over
To the city, where she labors in a fancy-drygoods store,
And I often think how easy it would be to live in clover,
If I had this little shop-girl at my side forevermore.

If I could I'd paint her for you in the freshness of her beauty,
But I know the task were fruitless with a pen so dull as mine;
I can only say to love her is a pleasant sort of duty,
While I hold her gracious presence as a something half-divine.

Hers is purity apparent, and it takes no prophet's vision
To discover that the pleasures of her life have been but few;
But she has it in her power to make the gloomy earth Elysian
To the lucky man to whom she gives her honest heart and true.

In the store where Fashion's votaries come she does her daily duty,
And heeds with most obedient air their every nod and beck;
But the finest lady in the land might envy her her beauty,
For its sweetness needs no ornament its girlish grace to deck.

Let the cynics rail as rail they may against love in a cottage;
But with such a mate I'd challenge fate and welcome any life—
The most humble nook the sunshine lights, the poorest mess of pottage,
Would quite suffice to meet my wants were she my gentle wife.

In the morning on the ferry, when I meet her coming over,
All my hopes and fancies follow as she hastens to the store,
And I often think how easy it would be to live in clover
If I had this little shop-girl at my side forevermore.

THE ARISTOCRAT'S DAUGHTER;

OR,

THE BRIDE OF THE GUILLOTINE.

TRANSLATED FROM THE FRENCH FOR THE N. Y. CLIPPER,
BY EDWIN F. DE NYSE.

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CHAPTER XV.

At ten o'clock to the very minute, with military promptness, George appeared, to keep his engagement with his friend; but great was his surprise to find him in bed and sleeping soundly. It was double, though, when Aymeric broke to him the intelligence of his intended departure, although the young officer was delighted when he learned that his friend's journey was to be towards the army of Italy.

"You are a lucky dog that you can go," said he, "and I only wish I might go with you. But you must take letters of introduction to my friends on the staff. Where are your pens? I'll write at once, for if you are going this evening there is no time to spare."

George seated himself at the table and dashed off the letters, including one to Bonaparte, couching each in the most complimentary terms regarding Aymeric's qualities as a friend and a comrade. And thus was annihilated the great difficulty that had occasioned the young conspirator so many anxious thoughts. His heart bounded with joy when he felt the precious paper in his hand, and he sprang from his bed like a giant refreshed.

A half hour afterwards the two friends, arm-in-arm, sauntered into the cafe of a certain Madame Hardy, who was at the period of which we write famed for the meals she served to her customers, whose name was consequently legion. Aymeric found himself in his element here among the jovial, chatting crowd of eaters and drinkers. His spirits rose to a level with the occasion.

"In faith, my dear George, you are an excellent guide to breakfast!" said he. "What perfume! What appetites! What animation! I haven't seen anything like it since—since I started for America."

"Imagine how I appreciated it on my return from a year's feeding on army rations!" said the young officer, laughingly in reply.

"You remind me that I shall try them in a few days myself," added Candeil. "But, although you are my guest, you had better order the meal, since you are acquainted with the customs of this marvelous establishment."

"As you please," said George. "I'll whisper a few words to the cook, and leave him to his own judgment for the rest. But we had best secure a table first."

"True," said the Baron. "Why, as I live, every table is taken. The customers of the establishment are packed together as closely as the doomed prisoners on the benches of the Revolutionary Tribunal."

"Hush!" whispered Salviac. "Don't mention politics here. The place is full of people who are itching for a quarrel, and I am too hungry to think of getting into any difficulty before I have had my breakfast."

"Bah!" replied Candeil. "These fellows don't seem to have been recruited from among the ragged mob of patriots. We'll have no such trouble as we had in the Garchy cafe."

"Don't be too sure of that," said the lieutenant. "There is danger here, if you are not prudent. Here, it is true, there are more dandies than patriots, but back there in the billiard-hall the latter are often in the majority, for it is a favorite resort of theirs."

As he spoke George pointed to a long hall that adjoined the dining-room, and which was apparently well patronized, for Aymeric heard the sharp click of billiard-balls.

"These gentry will not frighten me," said he coolly.

"I am quite sure of that, my dear Charles," said Salviac; "but I remind you that I am a little in accord with their opinions, and I pray you tone yourself down—if not for them, at least for me."

"You're right! And may I be hanged if I say anything political for the next hour. Go and speak to your cook; you may have confidence in me."

George, well pleased with this promise hastened to Madame Hardy, who presided over the feast in person, and besought her help in obtaining a table on which a meal might be served. The crowd was so great, however, that the amiable lady could offer them nothing better than a place in the billiard-room, where, in one corner, there were several dining-tables, and where, she assured the lieutenant, he and his friend would be as well served as if they were in the main hall.

"What do you say to that?" asked George of his friend.

"What do I say? Why, we are too hungry to wait, and if it isn't too rough on the other side of the partition ——"

"Come on and we'll see," said George.

The two young men pushed open the swinging door and entered the billiard-hall. There was a striking difference between the company therein and the gay assemblage in the dining-hall. Here there were only sombre figures, frowning faces and seedy coats. One would have supposed, that entering this apartment, he had come into another world, and that these sad citizens had been convoked expressly to draw as broad a contrast as possible to the sprightly customers who were feasting in the adjoining room. The moment George and Aymeric entered, the play ceased, the balls rested quietly on the tables, the conversation stopped as by enchantment, and the company scowlingly eyed the two intruders as if in reprehension of their temerity in passing over the line of demarcation between the two hostile camps. The lieutenant, determined that no trouble should mar the pleasure of the farewell meal, pretended to see nothing of the offensive demonstrations made by the congregation of gaunt billiard-players, and, pointing to one of the tables, said to his comrade:

"This will suit, will it not?"

"Oh, yes. I'll take possession while you go and order the wine. Hurry, and we'll breakfast gayly. Never mind the black looks we get. They shall not spoil our appetites. Hurry now; and to the Devil with the Jacobins!"

"Ah!" said George, with a cautioning gesture, "do you forget the promise you made a moment since?"

"True. I beg pardon; I forgot it," said Candeil, with a loud burst of laughter. "But never mind that—it was a slip of the tongue. We'll commence all over again from now."

It was hardly to be expected that the light-hearted Baron would keep this promise more faithfully than he had the first. But his self-restraint was not put to the test, for the imprudent words he had let drop had not fallen on inattentive ears. The two players nearest to the door leaned upon their billiard-cues like sentinels on guard, and cast evil looks on the intruders. When they heard the Jacobins sent to the Devil, they approached the author of the distasteful imprecation. One of these thin-skinned gentlemen was old, and the other quite young, as Aymeric saw, now for the first time doing the strangers the honor of inspecting them. The younger of the two was a shabby person attired in a long, loose, gray coat, with a monk's hood at the collar. The elder was a remarkable figure in several respects. He was simply but well dressed, very clean in his person and attire, short, thick-set, broad-shouldered, with a face deeply pitted with the smallpox, flat, bony, and lighted by a pair of black eyes of wonderful snap and vivacity. A broad, high forehead, crowned with a thick, bushy tangle of white hair, bristly bunches of wiry gray hair for eyebrows, and a large mouth contracted by a sardonic smile completed the not very pleasing, but yet striking figure.

At the first glance one would see that this individual was not accustomed to take any secondary position. Aymeric so decided, and therefore, ignoring the other and more shabby creature of the two, he turned his face towards the adversary who seemed the more worthy of his attention. But, to his great surprise, this man passed closely by him and took Salviac by the arm. This was indeed surprising to the Baron, since the lieutenant could have given no offense, not having opened his mouth, even.

"You are the son of Salviac, the Deputy to the Convention?" he asked in a grave voice.

"Yes," replied the young officer, very much astonished.

"You belong to the army of Italy?"

"Yes."

"You were at Montenotte, at Lodi, at Arcola, with Bonaparte, were you not?"

"Yes, citizen; but why do you ask me these questions?"

"To learn since when it became the fashion for true hearts and good blood to be untrue to the faith of their fathers."

"I do not understand you, monsieur."

"What! You do not understand that the son of the colleague of Danton digraces himself in appearing here in the company of an aristocrat?"

"I knew I would get you into trouble, my dear George," said Candeil, with a sneer.

"You speak insultingly," said George to the stranger; "and if it were not for your gray hairs, I should give you the chastisement you deserve for your impertinence."

"Ah! It has come to that, has it?" said the other. "It only needed, to make your disgrace complete, that you should insult your father's best friend."

"Who are you?" stammered the officer.

"I am called Legendre," replied the stranger, raising his head proudly.

"What! Legendre of the Convention? He who risked his life to save my father from the guillotine?"

"The same. And now do you think I have the right to chide you for consorting with aristocrats—with Chouans?"

Salviac turned very red, and hung his head to conceal his confusion, but had not a word to offer in reply. Candeil, however, had not the same reasons to hold his tongue, and he concluded that the time had come for him to interfere.

"I suppose," said he, measuring Legendre from head to foot with a supercilious look, "that when you speak of Chouans you mean *me*?"

"I am not speaking to you, monsieur," said the old man roughly.

"Very well; but I am speaking to you," replied the Baron, "and I mean to inform you that I tolerate no insults, monsieur; so be careful in choosing your words."

"Charles, I beg of you do not carry this any farther," said the lieutenant.

"Now, I consider it an insult to be called a Chouan," continued Aymeric coolly, paying no attention to his friend's entreaties, "and I shall expect you to make amends for it, or give me the satisfaction of a gentleman."

"It seems you think yourself still at the Court of the Austrian," answered Legendre bitterly. "Learn then, Citizen Aristocrat, that a Republican never sheds his blood but for the Republic; so go elsewhere with your bluster."

"Which means, if I am not mistaken, monsieur, that you refuse to fight?"

Legendre did not take the trouble to reply this time. He turned his back upon Aymeric, at the same time casting a glance of mingled pity and contempt at the young officer, his friend.

Candeil was boiling with rage, and would have followed the provoking old Jacobin, but Salviac restrained him.

"Well, be it so," grumbled the Baron; "I will pardon the old fool since you wish it, but I would like to find, in this select and very reputable company, a man whose political principles do not forbid his backing his words with his sword."

"That man is before you, citizen," said the shabby fellow in the gray coat, folding his arms and drawing himself up to his full height.

"Good! Thanks for the information. I can at least vent my rage on someone," replied Candeil.

"But, my dear friend," said George, "there is no excuse for this. There has been no insult given, either on your part or on that of the citizen, and I must protest against the turn affairs have taken."

"Excuse me, young man," interrupted the man in the gray coat. "The aristocrat said, when he first came in: 'To the Devil with the Jacobins!'"

"Yes, I said it, and I repeat it," vociferated Candeil, in order that all might hear.

"You hear that, monsieur," said the shabby person.

"Well, after all, you are not here to defend the Jacobins," said Salviac, "and even Citizen Legendre will acknowledge that he himself was bitterly opposed to Robespierre and his acts."

"Silence, Salviac! silence!" said Legendre with vehemence. "Robespierre was a tyrant, and I aided to bring about his downfall; but I would rather bring him back to life and power again than see the enemies of the Revolution triumph; and this man you call your friend is an aristocrat—an enemy to the cause of the people."

The lieutenant had a warm reply on his lips, but the impetuous Baron cut him short.

"Enough of such politics as that, my dear George," said he, "You are a soldier, and can appreciate my view of these insults. Allow me to explain myself with this gentleman, who seems to have the courage to carry his views to the field, and maintain them at the point of his sword."

"Nothing could please me better," answered the shabby citizen, twirling his billiard-cue like a practiced swordsman.

"Well, then, it will not take us long to arrange the business, if you are so eager," resumed Aymeric. "My name is Fougeray. Now, how do you call yourself?"

"Everyone knows me. I'm Gracchus Marcandier."

"Indeed? And you consent to fight?"

"Not only do I consent, but I insist."

"Better and better! But what with?—carving-knives, hatchets, or what?" asked Candeil with contempt.

"With sabre or rapier, as you may elect," replied Marcandier, taking no notice of his antagonist's insults.

"Let it be with the rapier, then. But I notify you that I leave Paris this evening; and if you really wish to settle with me, it must be done early in the afternoon."

"We'll have it at once, and I can return in time to finish my game of billiards with Citizen Legendre."

"Oh, but you'll give me time to get my breakfast?"

"Ah, ha! The aristocrat is not so eager. He's growing afraid," said Marcandier to his friends with a harsh laugh.

"Afraid?" cried Candeil. "You dare to say I'm afraid? And of you? I'll show you how mistaken you are," and with this he made a rush at his enemy, and would have seized him by the throat had not Salviac interposed and held him back. The man in the gray coat, though, for all his brave words, prudently retired and took refuge in the little group of his friends a short distance off.

"Come, cur!" cried the Baron, beside himself with rage, "select two of your ragamuffin friends for witnesses, and let us go. My friend here will act for me. He will find us swords, and will choose some ground near by, where I may carve your thick hide for you. Will you not, George?"

"I am ready to do anything you wish," whispered the lieutenant; "but, I repeat, this duel is foolish."

Candeil was in no humor to listen to words of wisdom, and he disposed of his friend's advice with a gesture of impatience.

"Are you ready?" he fiercely asked his antagonist.

"Yes," replied Marcandier. "And we have everything needed for the affair. Here are my two friends, and they have a pair of foils with the buttons filed off. They will answer our purpose, I suppose."

He exhibited as he spoke a pair of sharpened foils, which one of his companions had drawn from under one of the benches against the wall of the saloon.

"As to the ground," continued he, "we will not have to go very far. A few steps from here we have the garden of the Capuchin monastery, where I have already finished off a couple of dozen aristocrats."

"Any place will suit me; but let us have fewer words about it," said Candeil contemptuously. "Lead the way to this famous battle-ground of yours, and we will follow."

"But remember you have to leave this evening," whispered George.

"All the greater reason that I should not allow him to postpone the affair till to-morrow," replied the Baron.

"But this man has the appearance of a cut-throat."

"He will not cut mine, I promise you."

"And his friends don't look any better than he. On my conscience, I fear I am doing wrong in aiding you to engage in a fight with such a villainous set," said the lieutenant in deep earnest.

"Oh, fear nothing. I have met many of their kind before," replied the Baron.

"And, besides," continued George, raising his voice so that he might be heard by the other party, "the citizen has his two witnesses, as provided in the code, while I am all alone. I must have the time to go out and find a friend to serve with me."

"Ah, ha! You are dodging too, are you, citizen?" sneered Marcandier.

It was now Salviac's turn to lose his temper; and notwithstanding his late advice to his friend in regard to moderation, he would have undoubtedly in another moment taken such action as would have brought on a pitched battle on the spot, had not the appearance of a new and unexpected person given a diverting turn to affairs.

Great was the astonishment of Candeil when he felt a heavy hand laid on his shoulder, and on turning around he found himself face to face with Liardot.

"Good-morning, Fougeray," said Christiane's husband calmly. "You are doubtless surprised to see he here."

"Yes, yes; I did not expect to see you again."

"I knew you were to leave Paris this evening, and, as I had forgotten in the course of our last conversation to give you several points of information in regard to the trade I told you of, I have come to have another little talk with you. They told me at your lodgings that you had gone out to breakfast, and a lucky chance led me here. Now, then, can you spare me a few moments?"

"Pardon me, monsieur," said Candeil, very much embarrassed; "I would, but ——"

"Ah! If I am not mistaken," interrupted Liardot, "the gentleman who is with you is Lieutenant Salviac, who was kind enough to furnish you with a letter to his general to aid us in our business venture?"

"Yes, monsieur, and I shall have the honor of introducing you shortly; but at present ——"

"Say, there," broke in Marcandier at this point, "are you ever going to finish this buzzing? Do you think we were made to wait the pleasure of a pack of aristocrats?"

"Why, what's the matter here?" asked Liardot, appearing to notice the hostile group for the first time.

"Citizen," answered Salviac, "I have not the honor of your aquaintance; but I have heard of you, and I have confidence in your judgment. I know you will agree with me in this matter. Fougeray has gotten into a quarrel here, and wishes to go out and settle it at once. I maintain that it is impossible to carry the affair in this off-hand manner, and that it would be better to ——"

"To wait, eh? I knew it—I expected it all along! I saw you were only a toy-soldier, and your friends lapdogs and cowards," said the man in the gray coat.

"Pardon me, citizen," said Liardot, walking coolly towards the speaker. "Are you addressing me?"

"You as well as the rest, you greasy old trader in pork," replied Marcandier. "I know well enough who you are. You're one of those who locked up the flour in your storehouses while people were dying of starvation in Paris."

"And I know you," said Liardot, still maintaining his wonderful calmness. "You deserted from the French army in '89, and you were appointed turnkey during the terror."

"Well, what of that? I don't deny it—I'm proud of it!"

"Perhaps you have a right to be; but your evil reputation will not protect you from the consequences of your words. You must give me satisfaction at once," said the chief of the conspirators, still without betraying the least sign of emotion.

"Ah! You wish to dine off the same plate with the aristocrat, do you? Very well; you shall be gratified," answered Marcandier with a savage grin.

"Indeed, I do; and we will kill two birds with one stone, if you will. Since you are going out with Citizen Fougeray, I will go with you and settle my affair at the same time and place."

"That will suit me," said the shabby ruffian with a savage laugh; "and if you are anxious I will let you have the first chance."

"Not at all," cried the Baron; "I claim the right of priority."

"We will settle that on the ground," said the conspirator coldly. "Let us get there as soon as possible. There is nothing to delay us now, since the citizen has his swords ready and we are all of one mind."

"To the Capuchins, then," cried Marcandier with savage glee.

His two comrades came forward from the group, one of them concealing the foils under his cloak, and, with Citizen Marcandier at their head, the whole party filed out through the crowded dining-room and by the two juicy cutlets that were cooking for the hot-blooded young men.

"George Salviac," cried old Legendre after them, "are you going to the field as the second of an aristocrat against a patriot? Remember, your father died for liberty."

The young officer made no reply to this final malediction, but followed his friend with bowed head.

"Was that not Legendre who called after you?" asked Liardot of Salviac when they had reached the street.

"Yes," answered the lieutenant with a contrite air. "He once manifested great friendship and devotion for my father under very sad circumstances."

"I know it," answered Liardot, "and I know further that Legendre, notwithstanding his violent opinions, is an honest man. But would you mind allowing me and Monsieur Fougeray a few moments' private conversation on our business affairs? I will only detain him a few moments, and you may take advantage of that time to settle the preliminaries with our ragged opponents there."

The lieutenant bowed, and hastened forward to join Marcandier and his friend.

CHAPTER XVI.—A LESSON IN FENCING.

The Baron and his chief, left to themselves, walked side by side for some time in silence, neither appearing anxious to open the conversation.

"I see with regret, monsieur," began Liardot finally, "that you easily forget my advice and your own promises. I advised and you promised that you would occupy all the time in the preparations for your departure, and yet I find you engaged in a desperate quarrel in a place of public resort—involved in a duel with a ruffian of the very worst species—and all this at the risk of compromising the interests of our cause and the success of your mission."

"It was the result of accident," said Candeil, deeply embarrassed. "I spent the morning at home, and, having obtained the letter of introduction from the lieutenant, I could hardly decline to pass an hour in his company after he had done so great a service for me. Coming here for our breakfast, I fell into a little quarrel with a Jacobin, and this duel is the consequence. The evil is done now, but it will not last longer than the brief time it will take me to send yonder ruffian into the other world to meet his patron saint, Robespierre."

"Do you think so?" replied Liardot ironically.

"I not only think so—I am sure of it! A beggar of this species should not be much accustomed to the use of the sword; and even if he have a little practice, I'll be sure to spit him at the first thrust. When I was a boy I was expert with the foils among the best at Court; and as I have not ceased practice since, my braggart adversary will find it no child's play to maintain his guard, I warrant you."

"And I warrant that, if you fight with him, he will kill you."

"This is a bold assertion. May I ask on what you base it?"

"On the simple fact that Marcandier was master of arms for five years to a regiment of the French Guard."

"You are sure of that? Very well. I will show him that the old school of the art is the best, after all."

"Do not flatter yourself. This man was not vainly boasting, a few minutes ago, when he told you he had buried a dozen Royalist swordsmen—and of our best, too."

"Ah! Then you overheard all that passed in the billiard-saloon?"

"I did not lose a word of it."

"So, then, you think my adversary has purposely sought this meeting?"

"To be sure I do; and I don't see how you can doubt it when you saw how readily he produced the sharpened foils from under the seat in the saloon."

"You are right. People of honorable dealings are not in the habit of traveling about with bundles of foils ready for dueling purposes."

"It is to be hoped, monsieur, when you arrive in Italy, you will manifest more shrewdness of judgment," said Liardot.

"In Italy?" repeated the Baron gayly. "Why, you know well enough I'll not get there."

"What new jest is this?"

"It is a solemn one, then. I can't go to Italy for the reason which you have suggested yourself. Dead men do not travel very far, and I am going to be killed offhand."

"I do not think so—quite the contrary. You *must* go to Italy."

"Don't flatter me. I fence well; but this ragamuffin has been the instructor of the French army, and it will go hard with me."

"You do not understand," said Liardot in his cold, hard voice. "I am not thinking of your skill as a swordsman. You might be perfect in the art as gentlemen practice it, and yet he would kill you. You will not be killed, because you will not fight."

"Do you suppose I am going to arrange matters—to negotiate a reconciliation with these three ragged ruffians? I am sorry, monsieur; but if you have formed any such idea, I must dispossess you of it at once. When the Baron Candeil starts for the field to engage with a valet, even, monsieur, he will fight."

"If you had allowed me to go on and explain," said Liardot as coolly as before, "you would not have been at the trouble of making your boast. You have had a quarrel with this man and so have I. I claim priority in meeting him—that's all."

"What! You claim the right to meet him first?"

"Yes. Must I stop to give you reasons? Are you not sufficiently intelligent to understand why?"

"I confess I am bewildered at this claim."

"Listen, then. You are charged with an important mission in behalf of the conspiracy?"

"Yes, but ——"

"This mission permits of no delay. In other words, you must start for Lyons this evening."

"And I expect to go this evening, if ——"

"If your adversary's sword does not lay you low. I have no doubt of your intention; but since the result is not problematic, but certain, it is clear that if you fight this man you will be detained in Paris by a severe wound, if you are not killed outright."

"Well, after all, suppose I am killed or wounded? Another one of ours will go to Italy in my stead."

"You forget that is absolutely impossible. Another would not possess either your aquaintance with the army, or, above all, the letter of introduction which you have in your pocket. You see you are the only one of us who can approach General Bonaparte in our behalf, and, consequently, your life is indispensable to the success of our enterprise."

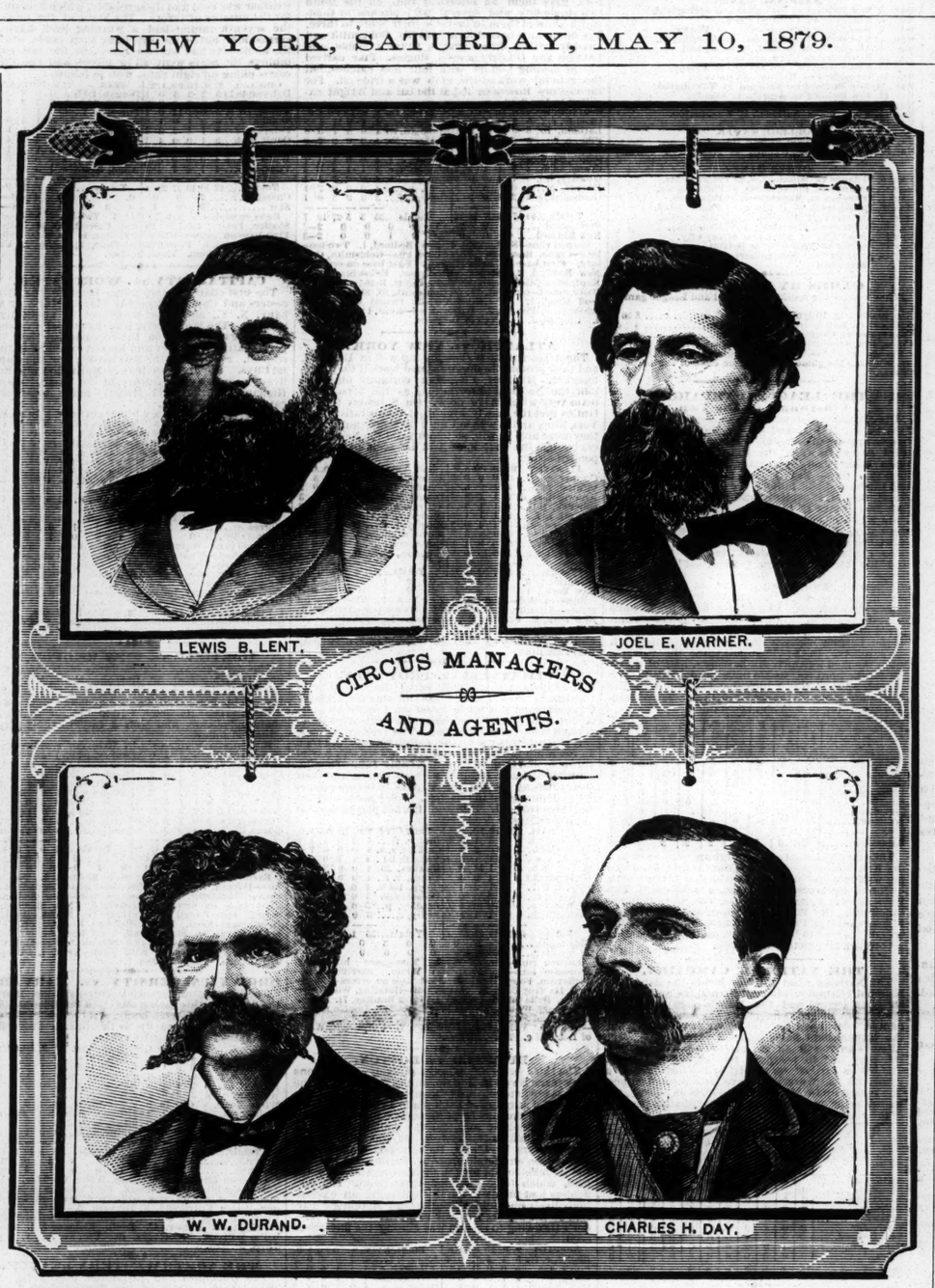
"But the Devil seize me!" cried Candeil in a rage, "I must be locked up, then, until the moment of my departure, to keep me safe for my mission. I did not bring about what has occurred. It was forced on me; and, now that the evil is done, it is possible you are going to ask me to swallow the insults of this ruffian, or to humbly beg his pardon and eat my own words?"

"If it had depended on my judgment," replied Liardot, without varying in the least his coldness and deliberation of manner, "I should have looked you up, young gentleman, beyond a doubt. You force me to remind you that you made me a faithful promise to occupy the day in the preparations for your departure. Have you done so? Are you doing so now?"

"True," replied Candeil, somewhat subdued by the recollection of his promise. "I have done wrong, and I acknowledge this affair may have a very annoying and unpleasant termination; but at the same time, permit me to remark, if my life is useful to the cause of the conspiracy, yours is even more so. If you were to die this very day, there is no one who could take your place. The conspiracy would lose in a moment the fruits of years of patient labor. You see, monsieur, I must meet this ruffian."

Liardot made no reply. He contented himself with pointing to the door that led into the garden of the ruined monastery, at which Salviac and their enemies were waiting for them. Aymeric understood the gesture. It was impossible to carry on this argument before the enemy, and he said no more.

TO BE CONTINUED.



A QUARTET
OF
CIRCUS MANAGERS AND AGENTS.

LEWIS B. LENT,

a veteran circus-manager, was, during the first half of the season of 1834, agent with June, Titus & Angevine's Menageries, and in August of that year he purchased an interest in I. R. & W. Howe's Menagerie, considered one of the best in the country. From 1835 to 1838, inclusive, he was a copartner of Brown & Lent's Circus, traveling by steamboat on the Mississippi and Ohio Rivers, and exhibiting chiefly in New Orleans, La., Natchez, Miss., St. Louis, Mo., Louisville, Ky., Cincinnati, O., and Pittsburg, Pa. From 1839 to 1842, inclusive, he became again associated with June, Titus & Angevine's Menageries and Circuses. In 1843 he became a partner in and manager of Rufus Welch's National Circus, and the following year was copartner of Sands & Lent's American Circus, exhibiting in England. Returning to America in 1845, he became again a partner in and manager of Rufus Welch's National Circus. During the next three years he was copartner and manager in three distinct shows, all newly fitted out—Van Amburgh's Menagerie, Sands, Lent & Co.'s American Circus, and June, Titus & Angevine's Menageries and Circus. The season of 1849 he passed in California. The following two years he was again a partner and manager of Rufus Welch's National Circus. In 1852 and 1853 he was partner and manager of P. T. Barnum's American Museum and Menagerie, exhibiting among other curiosities General Tom Thumb and ten elephants. During the next three years he was partner with Rufus Welch in the National Theatre and Circus, at the corner of Chestnut and Ninth streets, Philadelphia, Pa., upon the site now occupied by the Continental Hotel. The show was announced as Welch's National Circus and L. B. Lent's New York Circus combined. Welch's wagons were painted with vermillion and Lent's ultramarine blue. From 1857 to 1862, inclusive, he managed L. B. Lent's National Circus. The next three years he was the proprietor and manager of the Equescurriculum, New York Circus, Grizzly Adams' Bears, Ducrow's Trained Bull, Hurdle Buffalo and Troupe of Trained Dogs, Ponies and Monkeys. From 1865 to 1872, inclusive, in the Fall and Winter he managed the New York Circus, in the Hippotheatron, in East Fourteenth street, opposite the Academy of Music, in this city. In 1873 and 1874 he managed the New York Circus, Museum and Menagerie. In 1875 he was the railroad-agent of Howes & Cushing's Circus and Menagerie, and the succeeding year he held a like position with Joseph French's Circus and Menagerie. He passed the season of 1877 in this city. In 1878 he was the managing and railroad agent of Van Amburgh & Co.'s Menagerie and Circus, and the present season he is the general-director of Adam Forepaugh's Shows.

JOEL E. WARNER,

who was born in Genessee County, N. Y., in 1832, began his career as a showman in 1850 as a magician, he being then 18 years of age. He traveled through all the Western and Southern States, closing his last engagement of one hundred nights in the old American Museum, New Orleans, La., under the management of Dan Rice, in the Winter of 1853-4. He next joined Spaulding & Rogers' Circus, as assistant agent, under Van Orden, in Wheeling, Va., in the Spring of 1854, and remained in the employ of that company for nine consecutive years, Summer and Winter, filling the position most of the time as general agent, and for one year he was the manager. He was engaged by Adam Forepaugh as general agent in the Spring of 1865, and remained with him three years. In 1868 he was with the Van Amburgh Show, also as general agent, and he rejoined Forepaugh in a like position in 1869, and continued with him until 1871, when he started a show called J. E. Warner & Co.'s Great Pacific Menagerie and Circus, with J. O'Brien and P. Ryan as partners. After managing that show two seasons he sold out to O'Brien. In the Spring of 1873 he organized J. E. Warner's Great Pacific Museum, Menagerie and Circus, being the sole proprietor and manager. In 1874 he sold one-third interest to A. Henderson and A. J. Springer, respectively, but continued the manager. In 1875 they merged the show into what was known as Springer's Royal Cirgzodeon, M. Warner managing the show, and in the Fall the partnership was dissolved. In 1876 he managed a show under his own name, but it was owned by D. B. Lincoln. In 1877 he was engaged by E. D. Colvin to act as general director of Montgomery Queen's show, and went to California in the Spring of that year and took charge of the advance department, closing the season in St. Louis, Mo., late in October following. Last season he remained at Beechenbrook, his farm-home in Lansing, Mich., of which city he was elected Mayor in April, 1878, which position he still holds.

W. W. DURAND

was born in Indiana in 1837, and educated at the White-river Academy. He is a printer by profession, and commenced life as city-editor of *The Louisville Journal*, under the original paragraphist George D. Prentice. He was for two years connected with the editorial staff of *The Cincinnati Press*, and has been press agent and advertiser with circuses for twelve years. Among these are John Robinson's, the Great Eastern, P. T. Barnum's, Adam Forepaugh's, and Howe's Great London. He is now again with Adam Forepaugh, after an absence of two years. He owns a fine farm, well stocked, and a comfortable city residence in Bloomington, Ill. He is considered a valuable man by circus-managers, and is a ready writer.

CHARLES H. DAY

for several years was a member of the firm of James Day & Son, publishers, booksellers and newsdealers in New Haven, Ct. Relinquishing the sedentary business on account of failing health, he began his career as a show advertiser in 1868 as agent of the Sol Smith Russell Concert Company. He has been agent of the Arlington Minstrels, for two years agent and manager of the late Laura Keene, and for a short time advertiser of Newcomb & Arlington's Minstrels when they attempted to locate in Twenty-eighth street, New York. On their closing he remained in this city, representing John Stetson's Boston publications, and contributing to the amusement press of the city, etc. In 1872 he joined John H. Murray's Circus as press-agent, remaining four years. In 1874-5 he ran the Sheridan, Mack & Day's Grand Combination, a variety show. In 1876 he was with Lent's New York Circus and J. M. French's Menagerie; in 1877 with John O'Brien's Six Shows; in 1878 began the season with D. M. Stone's Legitimate Circus, and afterwards joined W. C. Coup's Equescurriculum. This season he is press-agent with Forepaugh's Show. The brochures from his pen, "Fun in Black, or Sketches of Minstrel Life," and "Show Life," have commanded a large sale and passed through several editions, and he has been a frequent and valued contributor to the columns of THE CLIPPER.

ADVERTISING THE CIRCUS.—A worthy Vermont pastor of the Presbyterian Church, after reading the announcements of a circus which was about to visit his town, took occasion to remark from the pulpit that he would be pleased to give papers of dismissal to any of his flock who had determined to visit his show. The good old man thought this was a squelcher to those of circus-going proclivities, but he was considerably taken aback at the close of the service when a bright Sunday-school scholar walked up the aisle and asked for those circus-tickets he had promised to give away.

A COBBLER has an ever-last-ing job. A minister will always do to tie two. A still house—that in which mutes reside. Shoemakers' whacks—pounding out sole leather. Jail-birds always fly away when asked to Sing Sing.—*Wheeling State Democrat.*

TENOR TO MANAGER.

WRITTEN FOR THE NEW YORK CLIPPER.

You need a tenor; I am one.
In France and Italy renowned;
Success is mine since I begun,
I have been often hailed and crowned.

I've sung in Athens, Rome, Turin,
In Warsaw, Liverpool and Cork,
And think it high time to begin
And try to captivate New York.

My terms? Oh, they are very low;
Three thousand dollars every week:
For less you'd only get, you know,
Some sparvined tenor who would shriek.

I wish in certain roles to sing,
And only these the season through;
And, while I'm thinking of the thing,
I must learn nothing hard or new!

The roles Manrico, Lohengrin,
Faust and Edgardo I demand;
As Vasco every heart I win,
And as Don Carlos I am grand!

I want Arturo and Raoul,
In Lucia I am *distingue*;
If you don't play it as a rule,
You must revive it, by the way.

Yes; I will take *all* tenor parts,
And bring a fortune to your till;
I feel it in my heart of hearts,
And when I say I will, I *will!*

You have another tenor? Ah!
Why, then, did you not tell me so?
Well, I'll be generous, and, bah!
I'll let him sing Fra Diavolo!

I also wish, and every night,
For self and friends fine champagne treats;
And when the season's at its height,
Forty per cent. of the receipts.

I wish my photos you would place
Alone in lobby, box, and stair;
They all are miracles of grace—
In fact, I want them *everywhere*.

I wish the programmes to be filled
Each night with flattering reports,
Telling how I the crowned heads thrilled,
And how I was received at courts.

If I should travel, you must pay
Expenses all, and fees beside;
I *will* not sing in matinee—
A tenor, sir, you know, has pride.

Ah! yes, indeed; and, by the way,
You must insure my precious life;
And you must give, without delay,
Some costly diamonds to my wife.

She cannot sing, but must be paid
A good round salary in gold;
And then I want a serenade,
And fourteen benefits all told.

Anything else? Well, let me see—
When I was singing last in France
My manager, who worshiped me,
Invariably paid me in advance.

I also want a suit of clothes
Fit for the tenor of your troupe;
I want —— 'Twas all, someone arose
And calmly kicked him down the stoop!

CUPID JONES.

GUIDE TO THE STAGE,

By Which No One is Intended to be Guyed.

WRITTEN FOR THE NEW YORK CLIPPER,
BY BART SMITH.

The following "Guide to the Stage" has been compiled at great expense, and is given gratuitously to the readers of THE CLIPPER. By a careful perusal and a strict observance of the rules laid down, the army of "mirror-holders" can be greatly augmented.

APPEARANCE.—It is not of much value, though many value a good first appearance. Even if you are knock-kneed or bandy-legged, and do not boast of much beauty, that need not deter you from climbing the ladder. A wart on the nose is a sure sign of success.

STUDY.—In studying you must strut up and down with magnificent pace, using your fists like Cyclopian hammers in beating your breasts, and mumbling the words as if your mouth was filled with mush. Thump your head every minute or so—it impresses the words on the mind, as it were.

PARTS.—Tackle such parts as Romeo, Hamlet, Macbeth. They require a little more study. But what of that? Are you not "studying" for the stage? Besides, "lives there a man with soul so dead who never to himself hath said:" "*I can* play Hamlet or Macbeth or anything else as well as the best?" He is not a true amateur who has not this idea firmly fixed in his wavering mind. Let underlings play the utilities and the lesser parts, but make the plunge in the deeper parts, and you cannot fail. You were born to add one to the cluster of stars, even if you only reach the "milky way."

ATTITUDE.—This is everything, and don't you forget it. A good attitude covers a multitude of sins. Strike your attitude, and you will make a ten-strike on the public. Ajax defying the lightning is a striking attitude, and can be utilized in almost any case. Cornbeef-and-cabbage is a good diet for attitude.

EXPRESSION.—The face, of course, is the seat of expression; but your face should predominate with cheek, good Adamantine cheek, which at the base should be surrounded by a foundation-layer of irrepressible gall. These are the components of expression, and will do for any and all occasions.

DRESS.—Long hair, a huge, broad-brimmed hat, immense collar, flashy necktie and loud clothes, with a careless grace in the way they hang on your limbs, is theatrical in the extreme.

ENTRANCES.—Don't be in a hurry to come on the stage—you are the centre of the orbit around which all your colaborateurs revolve, and you want to make an impression on the audience. Besides, the stage can wait your appearance. You may get fired out of any company for so doing, but what of that? You've made an impression on the dear public.

EXITS.—Go off with a rush—it adds *eclat* to the scene, and, by way of a finish, a few song-and-dance steps could be introduced.

STAGE-FALLS.—Hire some first-class, hard-hitting prize-fighter to tap you under the ear every hour until you are perfect in the art of falling. This is a very effective way to study falls, as a godsend of a blow might rid the profession of your talent.

REHEARSAL.—Go late—you are talented, you know—the manager could not get along without you. Give him a great amount of taffy as to your future success, etc. If you don't know a line at rehearsal, be sure to say: "It'll be all right to-night, my boy. I'm always dead-letter."

WARDROBE.—You can get the tights at any saloon. Be sure to have two sets of drawers in your wardrobe. A clean collar now and then is necessary.

MAKE-UP.—Make up the face as follows: For a negro, axle-grease and coal-tar well laid on is very effective, and makes a *lasting* impression. Plenty of red, white and blue, well spread, will do for almost anything else. You can get the wrinkles and freckles necessary from the sausage-mongers.

HABITS.—Stay out as late as possible each night, chin the reporters, and make yourself generally promiscuous. Take in all the saloons you can, and mash, mash always—male or female; the former for lush, the latter for whatever pleases you most. But, above all, don't fail to impress on everybody that you are an ac-tor, with the accent on the "o" and a roll of the "r."

WRITING FOR AN ENGAGEMENT.—Tell the party addressed you have had years of experience (he'll never find out you're a beginner—your talent is too great for that). Let your "wages" be about $300 or $400 per week. Strike for the "first parts"—he'll think you're a nigger-singer, and give you the leads at once. Don't forget to mention that you are always to be addressed by members of the company as "Mr."

CONVERSATION ON AND OFF.—Speak as loudly and as dramatically as you can; let everyone know that you are the only actor in the company, that you are the magnet that draws. Give the rest of the company "fits" behind their backs, but praise them to their faces.

TEMPER.—You must cultivate a good, first-class temper (horseradish is a good producer). Glare at everybody, and let your ha-ha! strike fear to every heart. Thump the supers and pinch the ballet-girls—they are nonentities, and you are the "great I am."

GREENROOM.—In the greenroom give everybody the blues. Study your part as loudly as you can—the rest ought to be perfect by this time. If cast small, wonder when merit will meet its just deserts.

DRESSING-ROOM.—Monopolize the single looking-glass, and use all the nails to hang your clothes on—the floor is good enough for the balance of the gang.

After getting the above down fine, and you do not succeed in securing an engagement, hire a hall, borrow all the money you can, and astonish the world by giving the show yourself, assisted by a few "lame!" professionals! After your last dollar is gone, get the loan of a double-barreled shot-gun or cannon, and fire yourself "to that bourne whence no traveler," etc. The sensation caused by your death will be greater than any you would have created had you lived.

BROTHER HASKELL, advertised

NEW YORK CLIPPER.

SATURDAY, MAY 10, 1879.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

H.B.—1. No. 2 was not in a position to claim anything, and all he could insist upon was the right to play again if the chance ever came to him. So long as he left balls enough on the table for himself to be tied or beaten, the game was to go on. Had he been 61, or the others nothing or respectively 8 and 13 to his 57, he could have claimed game, because neither could even tie him; but if he were 55 to 8 and 13 he could claim nothing, as the 13 man could beat him. In taking the stand he has, No. 2 is perverting a rule that has common sense to support it, inasmuch as its object is simply to prevent the indefinite stretching of a game on the pies that a player who is 61 must incur "marks" to reduce his score if the play is kept up long enough. It was never intended that a player whose score was 45 might claim game on one who by pocketing all the remaining balls could make his score 46, or 1 ahead. 2. A bail that, for any reason, rebounds from the pocket, is not a pocketed ball. It is to be spotted if an object-ball, and there is no "mark" if it is the cue-ball.

GLENCOE, Boston.—If it was the rule to "follow their hands back," B should have followed D. That there was no such rule is to be assumed from the fact that a dispute arose as to whether B or A should follow D; and the soundness of that assumption is corroborated by the fact that a week ago, when this same complication—or a precisely similar one from Boston—was submitted to us, no intervention was made of any such rule. All that appeared was that D voluntarily followed his throw, as was his privilege without prejudice to the order in which A and B should throw, in case they had no objection to D's throwing first, instead of A's. You admit that the customary rule is for "the game to go round with the sun." If there was a special rule to the contrary, why should it be necessary to submit the case to us?

PYECHUCHANA, Providence.—Your only question is: "Has C got to suffer for B's reneg?" Our answer is in the negative. At the same time A cannot suffer from it, nor can C gain from it any advantage over A. The latter, though he has not claimed it, was entitled to count two points for B's not playing jack when it was due. This is the penalty for the reneg alone. Had B no jack in his hand, his reneging would have given A but one point. With jack of trumps in hand, his reneging of any card whatsoever gave A two, in addition to what A could make by play.

ONEY GERGAN, San Francisco.—We cannot comprehend the way in which the game was played, and therefore cannot decide. It is incomprehensible to us, if it was "whiskey pool," why any such system should be adopted as would render it possible for anyone to lose who did not get a shot. Perhaps your way of playing is for the high man to take *all* the whiskey, and the lowest man (at the time high man only) to pay for it. If so, the newcomer says, even though he got no shot.

SENEX.—It is not so easy to get at the date. The police-court records of this period have been destroyed. It was not so far back as 1850, or even 1850. The detective named says he knows nothing about it. Another one, who was in the cell with the party when he committed suicide in St. Nicholas Hotel, is not certain as to the year, but thinks it was 1853 or 1854. He says that *The Tribune* alone published the affair. You can consult its files, and meanwhile we may this week elicit something definite.

T. F. AND F., Post-office.—In the six-day contest in London last Fall Corkey left the track after he had traveled 530 miles 2 laps. He afterwards returned, and walked five times around the course; but, as he was assisted a part of the time, no notice was taken of these laps by the scorers, and he was not credited with anything over 530 miles. The difference is due to a misunderstanding on the part of those papers.

X. W., Springfield.—1. It is because "nothing was said about two to one or better" that the party wins who bet that the Springfields would win by two to one, the score being 5 to 2. To fulfill the conditions of a two-to-one or a forty-to-one bet, the score must be at least 2 to 1 or to 0, or 40 to 1 or to 0. A score of 1 to 0 must answer for a forty-to-one bet if it will answer for a two-to-one; and with us it will answer for neither.

W. C. N., Clyde.—1. As you have had no experience, you could not probably get any engagement, as managers would not be willing to pay your board and traveling expenses, let alone salary. 2. There is no longer any Government licenses for shows. Town, county and State licenses have to be paid. 3. Both are the same thing. There are many who claim to do the best and cheapest work. We cannot decide.

G. W. B. AND S. R., Newark.—The late contest between Brown, Hazael, Corkey and Weston in London was for the championship of England, instead of for the world, as was inadvertently answered last week. You probably detected the error upon reading the account of the race, in which it was plainly stated that the contest was for the champion of England belt.

W. A. D., Box 10.—It depends upon the kind of business advertised. The usual rate on *The Herald* is forty cents per line, but it varies from eight (servant-girls' wants) to seventy-five (fifth-page business-notices). On *The Times* it varies from five (servant girls) to sixty (banking and financial). There is no time-reduction on the former, and none under a month on the latter.

"OPEN THE DOOR," Steubenville.—It is not a flush. The champion makes the mistake of supposing that, as of "Hoyle" says three hearts in hand will with a fourth of deck head count four as a flush, he has got four this time. But the game referred to by that "Hoyle" is five-card cribbage, not six. There can be but one suit in the hand to score a flush, no matter what the game.

V. B.—The question was answered last week, under the idea that it was the 23d that was inquired about. You have over-looked the answer. The U. S. Weather Bureau reports the state of the weather here on April 16, between 2 and 5 P. M., as "fair," with temperature at 57deg., and wind southeast. Positive proof may be had by mail when any bet or likely betting point is involved.

J. C. S., New Phila.—1. No. 2. He was when last we had any authentic information about him. He was not obliged to you if you will forward to us a picture of the party representing himself as the original Tim. One of Collins' ears shows the marks of an injury received in England, and it is by token impossible to be able to tell whether the party in Ohio is an impostor or not.

HOTEL.—You fail to clearly state the conditions of the wager. Was the mile walked in one hour, and if so, how? Unless we very much mixed. In four hours Panchot made 25 miles 6 laps; Fitzcroft, 25 miles 4 laps; Reeves, 24 miles 3 laps; Hughes, 23 miles 6 laps; and Howard, 21 miles 3 laps.

J. F. P., Georgetown.—He cannot tell what his intentions may be; possibly he may start a show, or perhaps he is acting for some other manager now traveling.

IRVING S.—Corkey had the best record for a six days' contest previously to the championship race which was won by "Blower" Brown.

NEW CASTLE.—In the contest at Gilmore's Garden in March last Ennis covered more miles the last day than Rowell did.

JOHN.—It was John Scannell.

GEO. W. SPILLMAN, Phila.—The receipts of the Astley belt contest at Gilmore's Garden, when Rowell won, aggregated over $50,000.

CONSTANT READER, St. Catharine.—We keep no record of such matters, and should we attempt to answer you it would be mere guesswork.

A READER, Trenton, O.—The Buffalos beat the Bostons at Boston Oct. 2, 1878, by a score of 9 to 5 in a game of twelve innings.

C. W., Adrian.—For snakes, address P. Mooney & Co., 220 Front street; and for birds, monkeys, etc., Charles Reiche & Brother, 55 Chatham street, this city.

H. J. P.—"Evangeline" was first produced in this city July 27, 1874. It was first given in Boston, Mass., June 7, 1875.

PARTY BY THE NAME OF JOHNSON.—The fact that you ran for money, no matter where, debars you from taking part in amateur races.

WORCESTER.—If no contract is signed, no release is necessary. The return of advance money given on a player's verbal promise certainly releases him.

DECLINED.—"Turned Out in the Street," "Blue-eyed Frances," "The Girl Who Stole My Heart," "Lend a Helping Hand," "Potpourri of Trade," "The Brothers."

MUSICAL DIRECTOR.—In a space of three lines your card would cost $18.72 for one year, payable quarterly in advance.

E. L. S., Ithaca.—Thank you; but we have no need of a dramatic correspondent there.

A. W. L., Pittsburg.—We cannot refer you to such a person.

A. A., East Boston.—See answer to "G. W. N. B. and J. R."

CH. DOWNY, Williamsport.—You neglect to mention dates.

A. F. C., San Francisco.—Your present credentials entitle you so to act.

G. P., Brooklyn.—Nilsson sang at the Park Theatre, Brooklyn, N. Y., Nov. 25, 1873, appearing in "La Traviata."

HARRY HUDSON.—Your subscription will expire with No. 5, Vol. 28.

W. D. & CO., Richmond.—You will find such information in our circus summary of each issue.

K. AND H., Galveston.—K loses. The bill was sent to him before he paid it.

J. F. R. AND J. M.—Sweeney's Hotel is on the northeast corner.

J. P., Galveston.—See CLIPPER ALMANAC, under head of "Swimming."

SHORTY, Grand Rapids.—In 7, 8, 5, 6, there is a run of four.

A. S., Cincinnati.—An advertisement would no doubt bring you several applications.

A. Y., Blackburn.—2.13¾, by Rarus. See THE CLIPPER ALMANAC for 1879.

SCRIBE, Pittsburg.—If that is all the evidence that can be got, the two against one decides it.

NO SIGNATURE, Newport.—In 3, 6, 5, 1, 4, 7, 2, there is a run of seven.

J. P., Portsmouth.—Horses eligible to run in the English Derby must not be over three years old.

H. S. P.—1. No such list can be had. 2. They are all in Europe, and we have not their addresses.

E. D., Trenton.—The seating capacity of the Boston (Mass.) Theatre is 2,972.

J. A. F., Montreal.—Yes, unless he has competed for money or against professionals for a prize.

INT.—Sheen, as O'Leary's six-day go-as-you-please record was beaten by Corkey.

FRANK E. FLEEK, Allegheny.—Send to Ed. James for a catalogue.

TIP, London.—Daniel O'Leary defeated E. P. Weston in two six-day heel-and-toe walks.

GEO. HAZAEL, Waterford, Eng., in June, 1877, which terminated in August of that year. 2. It was in issue of Feb. 8 last.

X., Montreal.—You can have one horn or the other of your national dilemma—either Panola has merit or the English handicapper lacks sense. Parole and America can stand this sort of logic.

FLANK POINTS, Milwaukee.—John McDevitt's largest run was 1,483, made in this city. His next largest, 1,458, was made in Chicago.

ESSAYON, Fort Lamed.—Gay street is in the Ninth Ward, and runs from Christopher street to Waverly place.

SLIM, Brookville.—The Paris crew were leading at the time James Renforth was seized with fatal illness near St. John, N. B.

S. E. S., Boston.—We know of no way by which you could get one. Being unable to advertise for advertising purposes, they have probably all been used.

A SUBSCRIBER, Providence.—F. F. Weston's best performance for six days—340 miles, walked in the contest in which he was beaten by O'Leary in London.

K. I. GERKE, Baltimore.—It, as you say, B stated at the time the wager was made that he was not betting on Miller to win, then A loses.

S. M. O. K., Auburn.—It is a technicality of pool. Twenty or thirty years ago it was used pretty much altogether. After all, what is "bell" but "hole?"

H. G. H., Philadelphia.—She has no intention of playing in your city until the next season opens. She is to close her present season May 31.

RENTA, Lowell.—He was not married on his death-bed. He had been married for several years. The lady named was never his wife. The minister named was still there.

S. A. M., Fishkill.—We cannot give the information you want in less space than it occupies in the book mentioned. That treatise covers everything.

W. E. DOWSELL, Providence.—J. E. Dixon, an amateur, fairly walked (heel-and-toe) 100 miles in 20h. 36m. 8s., and several others have beaten the time you mention.

M. D., Cincinnati.—We cannot recommend any firm, but we give you a name from the directory: A. Cox & Son, 25 Maiden lane, New York.

T. N., Pittsburg.—One way of looking at it, B gets four teen cigars and pays for twelve; another way, he gets two and pays for none.

J. H. B., Springfield.—B loses, the game having been called by darkness after five or more innings had been played.

L. M. F., Manhattan College.—1. Belinda won last year's Champagne Stakes. 2. If he ran, he was unplaced—fourth or fifth—and therefore excluded from our summary.

A READER, St. Louis.—Born in this city Sept. 7, 1832. He last managed the Varieties Theatre, New Orleans, La., during the season of 1869–70.

FLIP-FLAP, Anna.—We cannot tell what his intentions may be; possibly he may start a show, or perhaps he is acting for some other manager now traveling.

IRVING S.—Corkey had the best record for a six days' contest previously to the championship race which was won by "Blower" Brown.

NEW CASTLE.—In the contest at Gilmore's Garden in March last Ennis covered more miles the last day than Rowell did.

JOHN.—It was John Scannell.

SHORTER, Ell—Alexander from Alabama of the Thirty-fourth and Thirty-fifth Congresses. He graduated from Yale College in 1843—Eufaula, Ala., April 29, aged 56.

SULLY, General Alfred.—A native of Philadelphia, and the son of Thomas Sully, the famous portrait painter. He graduated in 1841 from West Point, and served with great gallantry during the Mexican War and the Rebellion. He was afterwards in the regular army, being promoted to the colonelcy of the Twenty-first Regiment in December, 1873, since which he had been in active service, having long ago achieved a great reputation as an Indian fighter—Fort Yates, Dak., April 26.

SAYRE, Col. E. R.—A noted school-teacher, well known throughout Kentucky—Frankfort, Ky., April 28.

SKIDDY, Francis.—One of the most prominent and popular merchants of this city—here, May 1, aged 70.

STOULEMEYER, William B.—An old settler of McLean County, Ill., and a rich land-owner—Chatsworth, Ill., April 27.

VINING, George W.—A former well-known resident of Buffalo, N. Y., where he was the pioneer of musical instruction in the public schools—Denver, Col., April 28, aged 57.

YANATTA, Hon. Jacob.—An ex-Attorney-general of New Jersey—Morristown, N. J., April 30.

WINANS, Hon. J. J.—One of the oldest members of the Greene County (O.) bar—Xenia, O., April 28, aged 61.

WYATT, John.—One of the oldest printers in the country, having for nearly sixty-two consecutive years pursued his vocation as a compositor—Springfield, O., April 28, aged 74.

YOUNG, James.—A member of the Thirty-ninth Congress from Ohio, and had held the position of Judge of the Court of Common Pleas in the Judicial District where he resided—Xenia, O., April 28, aged 80.

BASEBALL.

MATCHES TO BE PLAYED.

LEAGUE GAMES.

May 6, 8, 10, Cincinnati vs. Syracuse Star, at Cincinnati.
May 6, 8, 10, Cleveland vs. Boston, at Cleveland.
May 6, 8, 10, Chicago vs. Troy, at Chicago.
May 6, 8, 10, Buffalo vs. Providence, at Buffalo.

NATIONAL GAMES.

May 6, New Bedford vs. Springfield, at Springfield.
May 6, Worcester vs. Utica, at Utica.
May 6, Manchester vs. Capital City, at Albany.
May 8, New Bedford vs. National, at Washington.
May 8, Albany vs. Springfield, at Springfield.
May 8, Worcester vs. Utica, at Utica.
May 10, Manchester vs. Capital City, at Albany.
May 10, Springfield vs. Holyoke, at Holyoke.
May 10, New Bedford vs. National, at Washington.
May 12, New Bedford vs. Albany, at Albany.
May 12, Springfield vs. Holyoke, at Holyoke.
May 12, Worcester vs. National, at Washington.
May 12, Utica vs. Manchester, at Utica.

COLLEGE GAMES.

May 10, Harvard vs. Yale, at New Haven.
May 10, Jasper vs. Polytechnic, at Manhattan College, N. Y.

OTHER GAMES.

May 6, Defiance vs. Manchester, at Philadelphia.
May 7, Defiance vs. Philadelphia, at Philadelphia.
May 7, Princeton vs. Manchester, at Princeton.
May 8, Philadelphia vs. Defiance, at Philadelphia.
May 9, Athletic vs. Philadelphia, at Philadelphia.
May 10, Defiance vs. Worcester, at Philadelphia.
May 10, Jersey City vs. Alaska, at Jersey City.
May 12, Detroit vs. Troy City, at Detroit.
May 12, Atlantic vs. Montgomery, at Union Grounds, Brooklyn.

GAMES BY TELEGRAPH.

Below we give the results of National and League games played May 5.

New Bedford vs. Holyoke, at Holyoke..... 8 to 2
National vs. Manchester, at Washington..... 4
*Worcester vs. Capitol City, at Albany..... 9 8
Chicago vs. Syracuse Stars, at Chicago..... 7 3

*As only seven innings were telegraphed from Albany, we infer that the game ended at the close of the seventh inning.

THE LEAGUE CAMPAIGN.

Cincinnati in the Van.

The League championship contests were commenced on May 1, and up to May 8 all of the twelve appointed games scheduled had been played, the third game between the Chicago and Syracuse nines being won by former May 5. During the first two days—May 1 and 2—the senior teams had the best of the juniors, the former clubs of Cincinnati, Boston, Providence and Chicago winning the first two games of the series, while the Cincinnati team was the only successful senior nine on the third day, they defeating the Troys, even though short the valuable services of Barnes. The Buffalos captured the Bostons on the third day, and thus the championship games on that Providence nine. But for these lucky victories for the juniors, the remaining contests they have to play in the West with the seniors would not have drawn very largely. As it is, the high prices have caused a marked falling off in the attendance compared to other seasons. The hard ball now in use by the League clubs is playing the mischief with the catchers. In the Cincinnati game the ball was hit to the field for thirty-six base-hits, half of which but for the hard ball would have been fielded. The full records up to include May 5, including the names are given in the order of their relative position according to won and lost games:

	Won.	Lost.	P. C.
Cincinnati	3	0	1.000
Chicago	3	0	1.000
Boston	2	1	.667
Providence	2	1	.667
Buffalo	1	2	.333
Cleveland	0	1	.000
Syracuse	0	2	.000
Troy	0	3	.000
Games lost	0	0	1	1	2	2	2	3	3	12

Thus far Cincinnati and Chicago are even, each having won three games; while Boston is third from having won two and lost one; Providence being fourth, owing to her worse defeat, viz., a "Chicago." This week there is a change of base, the Stars going to Cincinnati, the Bostons to Cleveland, the Troys to Chicago, and the Providence nine to Buffalo. Bradley will do his best to beat Chicago, and Troy is likely to record her first victory this week.

THE NATIONAL CAMPAIGN.

The National team thus far heads the list of the national championship contestants, the Springfields standing second and the Manchesters third; for, though the Holyokes have won the same number of games, they have only defeated two clubs, while the Manchesters have defeated three teams, the Albanys have won all the games they have played, but they had to postpone two games last week. The Uticas are last on the list by not having won a game, but the Worcesters have lost the most games. The records up to and including May 5, inclusive, the names being given according to the relative position of the clubs:

	Won.	Lost.	Drawn.
Springfield	4	1	0
National	4	1	0
Manchester	3	2	0
Holyoke	3	2	0
Albany	3	2	0
Worcester	2	3	0
New Bedford	2	3	0
Capital City	2	3	0
Utica	2	3	0
Lost	0	2	3	3	0	5	3	5	2	23	2

BOSTON vs. BUFFALO.

The second game between the Bostons and Buffalos was played May 2 in Buffalo, and resulted in another victory for the former. The Bostons led off in the first inning by a base-hit by O'Rourke and three errors. The Buffalos first scored in the third inning, McGonigle, Eggler and Clapp (even making single-bases that yielded a couple of runs, and in the seventh inning. The Buffalos made two more runs, Hornung and McGonigle getting singles and Galvin a two-baser, thereby tieing the score amidst the wildest cheering of the 800 spectators present. The Bostons got runs and won the game in the eighth inning, Houck hitting hard for a three-baser, Jones and O'Rourke making two-base hits, and Bechtel getting to base on a mistake of Galvin's. Hornung of the Buffalos made a three-base hit in the last inning, but was left by the two men going out. Appended is a full inning-by-inning record, and by a magnificent throw to the home-plate handed off Houck, who had attempted to run in from third base. Sayder's catching and Fulmer's second-base play were the features of the game.

BOSTON.	T.	R.	1B.	P.O.	A.	E.
Jones, f. f...	2	2	4	0	0	0
O'Rourke, c. f.	1	2	2	2	1	0
Burdock, 2b.	0	0	2	1	0	0
Houck, s. s..	1	2	1	2	1	2
Bechtel, 3b.	0	0	0	1	2	0
Morrill, 1b..	0	0	0	10	0	1
Sutton, 3b...	0	0	0	0	2	0
Bond, p.....	0	0	0	0	2	0
Snyder, c.....	0	0	0	0	1	0
Totals.....	4	6	9	16	9	3

BUFFALO.	T.	R.	1B.	P.O.	A.	E.
Eggler, c. f..	1	1	1	1	1	0
Force, s. s....	0	0	0	1	2	0
Clapp, c.....	0	2	4	0	1	0
Richardson, 3b	0	0	0	1	3	1
Walker, l. f...	0	0	0	1	0	0
Fulmer, 2d b..	0	0	1	3	1	0
Hornung, l. f.	1	1	2	0	0	0
Galvin, p.....	0	1	1	0	3	0
McGonigle, r. f	1	1	1	0	0	0
Totals.....	3	6	12	27	9	5

Buffalo.....	1	0	0	0	1	0	0	1	0	—3
Boston.....	1	0	0	0	1	0	2	0	0	—4

Three-base hits—Eggler, Burdock. First base on errors—Buffalo, 1; Boston, 4. First base on called balls—Boston, 1; Buffalo, 1. Struck out—Houck, Galvin, 63; Bond, 83. Strikes called—off Galvin, 9; Bond, 8. Double plays—Richardson, Walker and Clapp; Houck, Bechtel and Morrill. Umpire, Thomas Gilleau of London. Time, 2h. 15m.

CLEVELAND vs. PROVIDENCE.

The greatest "surprise party" of the season took place at Cleveland May 3, when the Providence nine, admitted to be one of the strongest in the country, were taken into camp by the Clevelands, a nine generally looked upon as the weakest of the League. The Providence defeat is the result of poor batting, making but five clean hits, or one less than O'Rourke alone had credited to him the day preceding. The visitors failed to get a man further than second base. The Clevelands, who fielded brilliantly, won the game in the second inning, when they made three runs, aided by a wild throw of Hague's. Kennedy smashed a finger in the fifth inning, and Phillips caught during the rest of the game.

CLEVELAND.	T.	R.	1B.	P.O.	A.	E.
Force, s. s....	0	0	0	1	2	0
Phillips, lb., c	5	1	2	6	0	1
Glasscock, 3b	4	0	2	4	0	0
Kennedy, c. f.	4	0	1	6	1	0
Kinsley, l. f..	4	0	1	2	0	0
Warner, c. f..	4	0	1	3	0	0
Ward, p.....	4	0	2	4	1	1
Carey, r. f....	4	0	1	1	0	0
McCormick, p	4	1	1	0	6	1
Totals.....	40	2	11	27	10	3

PROVIDENCE.	T.	R.	1B.	P.O.	A.	E.
Hotaling, c. f.	5	1	3	1	0	0
Barnes, 2d b..	5	0	0	2	5	1
Burke, s. s....	5	0	1	1	3	1
McVey, 1st b..	5	1	1	14	0	0
Wilkerson, l. f	4	0	1	3	0	0
Foley, r. f....	4	0	1	2	0	0
J. White, c..	4	2	3	5	3	0
W. White, p.	4	1	0	1	4	0
Gerhardt, 3b.	4	0	1	1	1	0
Totals.....	40	5	11	27	13	3

Cleveland.....	0	3	0	0	0	0	1	0	0	—4
Providence.....	0	0	0	0	0	0	0	0	0	—0

Two-base hits—Barnes. First base on balls—Cleveland, 1; Providence, 1. First base on errors—Cleveland, 2; Providence, 2. Struck out—Cleveland, 5. Balls called—on McCormick, 104; on Ward, 104. Strikes called—off McCormick, 16; off Ward, 25. Double play—Cleveland, 1. Passed balls—Phillips, 1. Wild pitch—McCormick, 1. Umpire—E. G. Fountain. Time, 2h.

SPRINGFIELD vs. WORCESTER.

The second championship game between the above-named clubs was played May 1, at Springfield, Mass., and resulted in another victory for the Springfields. The Worcesters were strengthened by the two Sullivans, the catcher being of last year's Lowells and the first-baseman of last year's Cincinnatis. The Worcesters started off with the lead, but the Springfields tied the score in the fifth, and won in the ninth inning, as follows:

SPRINGF'D.	T.	R.	1B.	P.O.	A.	E.
Cassidy, r. f.	5	1	2	0	0	0
Latham, 1b..	5	0	2	11	1	1
Pike, c. f....	4	0	0	2	0	0
Ferguson, s. s	4	0	0	0	2	1
Smith, 3d b..	4	2	2	0	2	2
Crane, 2d b..	4	2	4	2	2	1
O'Leary, l. f.	4	1	1	0	0	1
Powers, c....	4	0	1	8	1	2
Goldsmith, p	4	2	3	0	9	0
Totals.....	40	8	15	27	18	8

WORCESTER.	T.	R.	1B.	P.O.	A.	E.
Brady, 2d b..	5	0	0	3	2	0
Hefler, c. f..	5	1	3	3	0	0
Knight, r. f..	5	2	2	2	1	0
Whitney, 3b..	4	2	2	0	1	0
Sullivan, lb..	4	0	1	16	0	1
Bushong, l. f.	4	0	1	0	0	0
Sullivan, c..	4	0	0	1	3	2
Weaver, p....	4	0	0	0	4	0
Mutrie, s. s..	4	0	0	0	2	1
Totals.....	39	5	9	27	13	4

Springfield.....	0	2	0	0	0	0	2	0	0	—4
Worcester.....	3	0	2	0	0	0	0	0	0	—5

Earned runs—Springfield, 4; Worcester, 1. Two-base hits—Hefler, Knight, Brady, Knight. Three-base hit—Corcoran. Sacrifice hits—Latham, Powers. First base on balls—Worcester, 1. First base on errors—Worcester, 3; Springfield, 1. Struck out—Bushong, Whitney, Sullivan, Mutrie, Crane, Brady, Weaver, Knight. Balls called—on Weaver, 75; Corcoran, 123. Strikes called—off Weaver, 18; Corcoran, 41. Wild pitch—Corcoran, 1. Umpire, Thomas J. Lynch of Holyoke. Time, 2h. 22m.

MUTUAL vs. CALIFORNIA.

In the presence of about two thousand persons, a well-contested and exciting game was played at Oakland, California, April 27, between the Mutual and California clubs of the Pacific League, being the fourth of the championship series, and resulting in victory for the Mutuals. The score:

MUTUAL.	R.	1B.	P.O.	A.	E.
Benton, 3d b..	1	0	4	1	3
J. Sweeny, c...	1	1	6	0	1
Smith, s. s....	1	2	0	2	1
Manson, 1st b..	1	1	9	0	0
Stewart, l. f..	0	0	0	1	0
Fisher, c. f....	1	1	2	0	0
Beck, r. f.....	0	0	1	0	0
Lamb, 2d b....	0	0	5	3	2
Neal, p.....	0	1	1	5	1
Totals.....	5	6	27	13	7

CALIFORNIA.	R.	1B.	P.O.	A.	E.
Magendie, 2d b.	1	0	4	1	3
Russell, s. s....	1	1	0	2	0
W. Sweeny, p..	0	2	1	12	0
Blakiston, 3d b.	0	0	1	2	0
Duane, r. f.....	1	1	1	1	0
McKenna, c. f..	0	1	0	0	0
Hall, 1st b.....	0	0	9	0	0
Graham, lst b..	0	0	7	2	0
O'Brien, c.....	0	2	13	2	2
Totals.....	4	9	27	21	6

Mutual.....	5	0	0	0	0	0	0	0	0	—5
California.....	1	0	0	0	0	0	0	0	0	—1

Umpire, A. J. Piercy, Oakland Club. Time, 1h. 45m.

COLLEGE GAMES.—The record of the contests played by College nines with each other thus far this season is as follows:

April 26, Yale vs. Harvard (Freshmen), at New Haven	19	to 11
April 26, Harvard vs. Dartmouth, at Hanover	5	2
April 26, Stevens Institute vs. New York University, at Hoboken	5	0
May 1, Seton Hall Alert vs. Stevens Institute, at South Orange	17	3
May 3, Brown vs. Harvard, at Providence	21	5
May 3, Yale vs. Princeton, at Princeton	13	8

The matches with professional nines have been numerous, the latter winning in nearly every instance. Thus far Yale has the lead in the championship series.

CINCINNATI vs. TROY CITY.

The Cincinnatis again defeated the Troy Citys in Cincinnati May 2. The latter was suffering from a lame leg, and made way for Foley on the Cincinnati nine. About four hundred persons only were present, although the weather was fine. The Troy Citys made but two safe hits up to the eighth inning, and then in the ninth inning, after two men were out, a wild throw by Burke gave them their only run. The Cincinnatis handled Bradley without mercy, and their heavy batting caused the visitors to become somewhat demoralized in the field. Foley made a splendid three-base hit. Hall and Hawkes played best for the Troy Citys.

CINC'NATI.	T.	R.	1B.	P.O.	A.	E.
Hotaling, c. f.	5	1	3	1	0	0
Barnes, 2d b..	5	0	0	2	5	1
Burke, s. s....	5	0	1	1	3	1
McVey, 1st b..	5	1	1	14	0	0
Wilkerson, l. f	4	0	1	3	0	0
Foley, r. f....	4	2	2	1	0	0
J. White, c..	4	2	3	5	3	0
W. White, p.	4	1	0	1	4	0
Gerhardt, 3b.	4	0	1	1	1	0
Totals.....	40	7	13	33	22	6

TROY CITY.	T.	R.	1B.	P.O.	A.	E.
Hall, c. f....	4	0	0	5	1	0
Caskins, 2d b.	4	0	0	2	2	0
Mansell, l. f..	4	1	2	1	0	2
Hawkes, 2b..	4	0	0	3	4	0
Evans, r. f....	4	0	0	0	0	0
Clapp, 1st b..	4	0	1	13	0	1
Doescher, 3b.	3	0	1	0	0	1
Bradley, p..	3	0	1	2	5	7
Reilly, c.....	3	0	1	2	2	7
Totals.....	33	1	5	27	18	20

Cincinnati.....	2	0	0	0	0	0	0	5	0	—7
Troy City.....	0	0	0	0	0	0	0	0	1	—1

Earned run—Cincinnati, 1. Three-base hit—Foley. Two-base hits—Hotaling, Jim White. Sacrifice hits—Dickerson, Foley, Hawkes. First base on errors—Cincinnati, 11; Troy City, 20. Struck out—Hotaling, Will White, Evans. Balls called—on White, 76; on Bradley, 71. Strikes called—off White, 38; off Bradley, 38. Double plays—Barnes and McVey; Caskins, Hawkes, Clapp. Passed balls—Reilly, 5. Wild pitches—Bradley, 2. Umpire, M. Walsh of Louisville. Time, 2h. 10m.

BUFFALO vs. BOSTON.

The third game between the Buffalos and Bostons took place May 3 in Buffalo, and the result was the unexpected victory of the home nine after two unsuccessful attempts. Each made a run in the first inning, the Bostons by McGonigle's muff and Burdock's three-base hit, and the Buffalos by Eggler leading off with a three-baser. In the third inning single-baseers by Clapp, Richardson, Walker, and McGonigle, and fatal errors by the Bostons, enabled the Buffalos to add four to their score and take the lead, which they retained throughout. The outfielders had plenty to do, the ball being an exceedingly lively one, and O'Rourke and McGonigle carried off the honors for their respective nines. Snyder's throwing to second was among the finest ever seen.

BUFFALO.	T.	R.	1B.	P.O.	A.	E.
Eggler, c. f..	5	1	2	4	0	0
Force, s. s....	4	0	0	2	4	0
Clapp, c.....	3	2	4	0	1	0
Richardson, 3b	4	1	1	0	1	1
Walker, l. f...	4	0	1	2	0	0
Fulmer, 2d b..	4	0	0	1	3	1
Hornung, l. f.	4	1	0	3	0	0
Galvin, p.....	4	0	0	0	3	0
McGonigle, r. f	4	1	1	2	0	1
Totals.....	36	6	9	14	12	3

BOSTON.	T.	R.	1B.	P.O.	A.	E.
Jones, l. f....	4	2	2	0	0	0
O'Rourke, c. f.	4	2	3	2	0	0
Burdock, 2b..	4	1	1	2	4	0
Houck, s. s....	4	0	1	0	3	1
Bechtel, 3b...	4	0	1	1	2	1
Morrill, 1b...	4	0	0	11	0	0
Sutton, r. f...	4	0	0	1	0	0
Bond, p.....	4	0	0	0	2	0
Snyder, c.....	4	0	0	6	1	0

AQUATIC.

HANLAN DEFEATS HAWDON.

The scullers' race between Edward Hanlan, champion of America, and John Hawdon of Delaval (who by some has been looked upon as the coming best man in England) was rowed on the Tyne River, Newcastle, on Monday afternoon, May 5, and the result was in favor of Hanlan, as shown by the cable dispatch which follows the subjoined sketch of the contestants and particulars regarding the making and progress of the match:

EDWARD HANLAN was born of Irish parents at Toronto, Ont., July 12, 1855, and while quite young was taken by his parents to an island opposite the city, where his father opened a hotel. He is 5ft. 8½in. in height, and in condition weighs about 152lb. He was brought up to the business of a fisherman, in which pursuit he acquired great proficiency as an oarsman. His first appearance in a race was made when he was sixteen years of age, he forming one of a crew composed of fishermen, his companions being Robert Berry and Denning, and their opponents Pat Gray and two others. In the following year he figured as the successful competitor in a couple of skiff races, and in 1875 first rowed a race in a shell, the contest being for the amateur championship of the bay. He was again victorious, defeating Sam Williams and McKay. Next year he met Thomas Louden in a race for the championship of Burlington Bay, this being his initial professional engagement. The result added another to his chain of victories. Louden challenged him to row another race over a mile course, for $100 a side, in the Summer of 1875, and they met on Toronto Bay. Hanlan again showing himself to be the better man, he winning by nearly two lengths. During the same season he won a medal offered by the Governor-general, in a two-mile pull at Toronto, defeating Louden and James Douglas. In the Spring of 1876 he vanquished Douglas and Wm. McKen, and on Aug. 12 following became possessed of the belt emblematic of the championship of Ontario, offered by the Toronto Rowing Club, the only opponent being McKen. At this regatta Hanlan likewise won a fishermen's race, three pair of sculls, his partners being Wood and A. Elliott, and the craft occupied being those McKen and A. Elliott, and the craft occupied being those actually in use that Summer. All of these races were of minor importance, however, and the reputation they brought was but local. It remained for Hanlan to give the rowing world a startling surprise at the Centennial Regatta on the Schuylkill River, when his name became known on both sides of the Atlantic through the ease with which he won the first prize in the professional regatta, defeating Harry Coulter, Pat Luther, Fred Plaisted and Green (the last-named of London) in trial heats, and easily disposing of Alex. Brayley in the final heat, which was rowed in 21:09½—the best three-mile time on record until Courtney cut down the figures. Hanlan was tendered a flattering reception on his return to Canada, and shortly afterwards engaged in business as a hotel-keeper, which, however, didn't prove profitable. In March, 1877, the secretary of the Ontario Rowing Club forwarded to THE CLIPPER office one hundred dollars in gold as a deposit for a proposed match between Hanlan and editor of *The Newcastle Daily Chronicle*, who has been appointed steward, shall be absolved from all preceedings at law or otherwise upon disposing of the stakes according to the decision of the referee. Sisters may be allowed in attendance upon the competitors, but they must keep astern of the sternmost man throughout the race. Either party failing to comply with the conditions herein contained, or any of them, shall forfeit the whole of the money deposited. The competitors, in rowing the race, must pass through the second arch of the Redheugh Bridge, counting from the north side.—Signed for John Hawdon, James Percy. Signed for Edward Hanlan, John Bright. Witness to the signatures, Thomas Hutchinson.

THE MEN IN TRAINING.

Hanlan left New York for Liverpool, in company with his old trainer James Heasley, on the City of Montreal, Jan. 31 last, and arrived in Liverpool Feb. 11. Here he was met by Col. Shaw, with whom he journeyed to Manchester, remaining there a few days, and proceeding to Newcastle Feb. 15. He was a spectator of the championship race between Elliott and Higgins Feb. 17, and subsequently expressed himself to confidants as having no reason to fear the result of a race with the winner. From there Hanlan went to London, and after a brief sojourn there returned to Manchester, where he began practice on the Bridgewater Canal, having his quarters at the Brooklands Hotel, a few miles out of the city. Here he launched the boat in which he defeated Courtney, and took easy exercise daily for a fortnight or so, when he removed to Scotswood, near Newcastle, locating March 13 at Mrs. Gibson's Ord Arms Inn, where he was to remain until after the race. The weather was very unfavorable for some time, and in consequence both men were greatly hindered in their training, Hanlan being particularly unfortunate, as, aside from the effects of the bad weather, he was subjected to physical ailments, as may be inferred from the following extract from *Bell's Life* of March 29:

During the whole of the week, we regret to state, Hanlan's preparation has been completely suspended in consequence of indisposition. At the back end of last week he caught a severe cold, and, to make matters worse, a carbuncle formed upon the back of his neck, and caused him great pain. The services of Dr. Armstrong, of Newcastle were called in, and under that gentleman's care the Canadian is making satisfactory progress, but until the weather makes a change for the better, it will be risky for Heasley to slip the work into him.

He also suffered much from tender hands, and was reported to have had a bad attack of billousness recently; but it is doubtful if there was sufficient ground for the frequent reports of his unsatisfactory condition, which finally came to be regarded as circulated in order to influence the betting, which, in consequence of Wallace Ross' hollow defeat of Frank Emmett, had risen to long odds on Hanlan. Hawdon began training at James Percey's private establishment, near Newcastle, March 25, and seems to have enjoyed better health than the Canadian. Hanlan had a new boat sent to him by Judge Elliott, and after his arrival he received a second from Swaddle & Winship of Newcastle, which was launched April 16, and a third from Robert Jewitt of Dunston, which received its baptism May 1. The practice of the men during the last few days was watched by crowds of people. A dispatch dated May 3 reads:

Up to the morning Hanlan, accompanied by Fred Plaisted, did some steady work for three miles, his stroke not exceeding 32 to the minute while in sight. Hawdon, with his trainer and others, took a short spin, keeping up a stroke of 37 to the minute. In the afternoon Hawdon practiced starting against Higgins. They made about five of such spurts of fifty or sixty yards each, Higgins generally managing to get a length or two ahead. Hawdon has entirely recovered from his cold. Hanlan went out alone as far as the meadows and back again, going steadily, with occasional spurts. Both men are in good form, and a splendid race is expected. Luke Armstrong, president of the Tyne Amateur Rowing Club, has been proposed for referee. Mr. Swaddle of Scotswood has been proposed for umpire-judge. Three steamers have been engaged to follow the race. The police have issued regulations for the maintenance of order. The final deposit of £100 was made to-day. It was also agreed that the men should be in their boats to start at a quarter past one of the afternoon of Monday next. The betting to-day was *nil*.

The following dispatch anent the final practice pulls of the men shows how excited the people of the "black country" and visitors from a distance were over the affair:

NEWCASTLE, May 4.—Hanlan appeared at 10.15 o'clock, and was followed by a tremendous concourse to his boat-house. All his Canadian supporters, Col. Shaw, and a strong contingent of Londoners were present. Hanlan was attended by an eight in which Wallace Ross rowed stroke. A start was rowed down to the Meadows, and, turning there, set off at a long, sweeping stroke of 32, which he maintained to Derwentgut, where he quickened considerably, but was almost immediately compelled to ease by the wash of passing steamers. He did not again attempt any heavy work, and finished at Scotswood at his regular stroke. Hawdon embarked somewhat later in the day, in the presence of a crowd numbering between 15,000 and 20,000 persons. He was attended by three steamers and several boats manned by prominent rowing men. Hawdon pulled steadily down the river against a flood-tide, turned at the foot of the Meadows, and immediately dashed off at racing speed, dropping into a clean, effective stroke of 40 to the minute, which he maintained for 500 yards, going at a rare pace. He gradually moderated to 36, still going strongly. Approaching the bottom haughs, he quickened to 38, and immediately afterwards to 40, rowing up to Scottswood in really splendid style, doing the last half-minute at the rate of 43. The form displayed caused great delight among the thousands of Hawdon's doubtless backers present, and is a thorough stayer. His weight is now 151½ pounds. The betting resorts were crowded to-day. Although Hawdon's performance of to-day created a favorable impression, he receded in the betting. Seven to four on Hanlan was pretty freely laid early in the evening, but later fifty to twenty-five was freely laid. The latest gossip in inspired quarters is that Hanlan will put on a pace at the start, so as to be able to take matters comparatively easily after the first mile.

THE EVENTFUL DAY.

NEWCASTLE, May 5.—The day broke charmingly, and everything appeared auspicious for the great contest. The streets were densely crowded with incoming visitors. Newcastle, as a city, is emphatically a lover of aquatic sports. The heroes of the hour are long-bred, and furnished a remembrance to the dwellers on the Tyne. Hawdon is now a demolished idol. The country people came in this morning by the early train in their thousands, dressed in holiday attire, and all enthusiastic over "our Johnnie, for he's a canny laddie." The men were not disliked by the Northumbrians, for he bore the reputation of being a beautiful oarsman. The race was from the Mansion House to Scotswood suspension House, a distance of nearly five miles.

PRELIMINARIES OF THE START.

Hawdon's cutter first put in an appearance. Soon afterwards a fleet of steamers, including the judges' and press boats, arrived on the scene. The boats were decorated with bunting. The banks of the river were crowded with a dense mass of humanity. The High Level Bridge, which is over 150 feet above the Tyne, was lined with rows of spectators, while away in the distance Redheugh Bridge was also fairly alive with those interested in the great contest. Every window in the warehouses on the river's banks was seen to be filled with spectators; likewise every roof. Meanwhile Hanlan's cutter lay at anchor in the river, in attendance reigned amid the vast multitude, pending the time that the umpire should start the men. The excitement was unequaled, even in the history of Tyne rowing matches.

The quarter-past-one peal had rung from a neighboring church clock, when the two oarsmen appeared in the stream opposite the Mansion House. The umpire's boat was moored also in their vicinity. Hawdon was the first afloat. He wore white drawers, white jacket and blue cap. The American champion was in his accustomed costume of navy blue drawers. The appearance of both was splendid. The men then tossed for position, and Hanlan won the choice, and decided to take the inside position. Hanlan then took a preliminary spin of a couple hundred yards, and came back to the starting-point. The betting at this time was two to one on the part of Hanlan. The men soon stripped and rowed in their buff. The men were then asked if they were ready, and, both answering "Yes," they were told: "Then go!"

THE RACE.

An excellent start was obtained, but the Toronto, bearing Hanlan, soon forged ahead in spite of Hawdon's desperate rowing. Hanlan, with his long sweep, away over his toes, soon gained more and more on Hawdon, with his exhausting 38 to 42 stroke, with quite the reverse, but without much forward reach. The cheering was immense, and cries to "our Johnnie" to put on extra efforts filled the air. When Skinnersburn was reached Hanlan was two lengths ahead and rowing comparatively easily with his long, graceful stroke. Hawdon now looked done, but he would not give in, and under that gentleman's care the Canadian is making satisfactory progress, but until the weather makes a change for the better, it will be risky for Heasley to slip the work into him.

He also suffered much from tender hands, and was reported to have had a bad attack of billousness recently; but it is doubtful if there was sufficient ground for the frequent reports of his unsatisfactory condition, which finally came to be regarded as circulated in order to influence the betting, which, in consequence of Wallace Ross' hollow defeat of Frank Emmett, had risen to long odds on Hanlan. Hawdon began training at James Percey's private establishment, near Newcastle, March 25, and seems to have enjoyed better health than the Canadian. Hanlan had a new boat sent to him by Judge Elliott, and after his arrival he received a second from Swaddle & Winship of Newcastle, which was launched April 16, and a third from Robert Jewitt of Dunston, which received its baptism May 1. The practice of the men during the last few days was watched by crowds of people. A dispatch dated May 3 reads:

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THOUGHTS WHILE LOOKING AT HER PICTURE

WRITTEN FOR THE NEW YORK CLIPPER, AND DEDICATED TO JOSEPH NORCROSS.

BY OSCAR R. BEERS.

And thou art dead! Now that I gaze
Upon thy face the truth seems half concealed,
As fancy pictures to me other days,
When love and hope with all its joys revealed
A future we had thought less sad than this—
We had forgot God's ways were not our own,
And that our path, so full of joy and bliss,
Could not with thistle-down be sown.

There are the lips that once with promise gyves
Chained my pure love to thine;
And from the vows thus spoke two happy lives
Were lived but for a little time;
For thou art gone—yes, loved one, thou
Hast left me here to mourn,
And while I gaze upon thy picture now
I feel alas! I am alone.

There are the eyes that shone with love
As bright and pure as heaven's star,
That constant in its place above
Guides wanderers from afar;
But now those love-lit orbs no more
Shall cast their lustre where so oft they shone,
For life and love and hope with thee are o'er—
All gone and left me here alone.

Good-bye, sweet love! I kiss thy pictured face
And leave a tear to seal my love,
Until beside you other hands shall place
My form; then, darling, if above
My spirit roams in that eternal sphere
Now hidden from my sight,
Up there the links that God hath broken here
All, all shall reunite.

Newark, April 25, 1879.

FAIR AS A STAR:
OR,
LIGHT OUT OF DARKNESS.

BY CLEMENTINE MONTAGU,
Author of "The Cost of Conquest," "A Wife's Revenge," Etc., Etc.

CHAPTER XLIII.—A DARK PROSPECT.

I cannot but remember such things were,
And were most precious to me.—SHAKESPEARE.

Lucy hesitated still; it seemed so terrible to her to let this stranger read the letter if he did not write it, with its allusions to Willie's presumed guilt. The lawyer saw her doubt, and smiled.

"When clients come to a lawyer, it is the same thing as patients going to a doctor," he said. "Nothing can be done till the patient tells all there is to tell. You will give me the letter, and, dear, I am the doctor, you know, and I must get at the true seat of my patient's malady."

For answer she put it into his hand, and he read it carefully from beginning to end.

"A clumsy forgery," he said, "as far as writing goes, for it is a forgery. I know nothing of it, and had not the slightest idea that my old friend Barwick's daughter was in town. As I told you, I did not see Graham Goldburn while he was in London at all. So you are the hero of that Ballarat story, are you?" he added, turning sharply round to Wilfred Banton, who was regarding him with close attention.

The blood rose to the young man's face with a sudden flush, and then retreated, leaving him very pale. The horror of that awful night at Ballarat was present with him still whenever the subject was mentioned, and would be till his life's end.

"If being accused of murder makes a man a 'hero,' yes," he replied.

There was no flinching in his look, no shifting of his honest eyes from the lawyer's face as he answered, and Mr. Tetherage made mental note of the fact.

"If that young fellow is a murderer," he thought to himself, "I have never seen one," and his acquaintance with malefactors of all sorts was a pretty wide one.

In his younger days he had worked hard in the criminal courts, and had had a great many murder cases in his hands. His experience in the reading of faces was great, and generally unerring, and he could not detect even a trace of guilt about Wilfred Banton. Annoyance and dislike of the subject, mixed with certain bitterness, were all there; but he looked in vain for any dropping of the eye, any quiver of the sensitive mouth, to betoken a hidden dread of the subject. He had seen, in his long practice, the most hardened men betray their guilty secrets by a quiver of uncontrollable lips, those with the most statuesque and immovable faces obliged to hide their tell-tale mouths lest a spasm there should tell the story they wished to conceal. But Willie's mobile lips never trembled, and he spoke as firmly as in question.

"Ah!" Mr. Tetherage said, with a quiet smile, "you know the difference between one murder and millions, I see. Would you have any objection to tell me the whole of the story about this business, from beginning to end?"

"None at all; there isn't much to interest anyone but myself, and I hate to think of it."

"I dare say. As to the interest, I, as a lawyer, am naturally interested in all mysteries. Try and think of everything. Great matters hinge on the veriest trifles sometimes."

He touched his bell as he spoke, and informed his clerk that he should be engaged for half an hour.

Wilfred told his story clearly and honestly, making no attempt to gloss over his own shortcomings or to hide how he had wasted his time and money in Australia, before Henry Parkes came to the rescue, and gave him shelter till he could communicate with his uncle. Mr. Tetherage asked many questions about Henry Parkes.

"I have a motive," he said, "a strong one; it seems to me that I see daylight in the matter."

Willie went on to tell how his uncle had come to Melbourne, how genial he had been, and how he and his friend had gone about with him.

"And you say that he had the price of his estate about him?" Mr. Tetherage had asked.

"So we understood," Wilfred replied. "I saw no more money than was necessary for him to spend. His tastes seemed to me very simple; but he was not stingy."

"And he liked your friend, this Henry Parkes?"

"Very much!"

"And talked freely to him?"

"Oh, yes!"

"Told him all about himself and his past life, what he meant to do, and so on?"

"Yes; he is not at all reticent."

"Ah, I thought not. Go on."

Wilfred told how they went to Ballarat to see the diggings, and of their leaving him alone in the hut. Mr. Tetherage questioned him very closely, making notes of all the minutiæ of the story, and begging him to be as accurate as possible in his answers. He could not tell much about the drunk, the liquor proffered him by his friend. He lay down, he said, with his head whirling and everything heaving and swimming about him, and after a few distorted fancies, which took no actual shape to his fevered vision, he knew no more till he was waked and accused of the murder of the man who had befriended him.

"Unless I got up in my sleep and went out and killed him, and then returned to bed, I had no more to do with it than you had," Willie said, when he came to this part of his narrative.

"I believe you," Mr. Tetherage said gravely. "Thank you, sir!"

"But my belief may not be everyone else's, you know. It has not been, by all accounts. Go on. I want to know all that happened afterwards. You never saw your uncle from that time?"

"No," the young man replied. "He left Ballarat that night, claimed his goods in Melbourne, and went away to the Cape. He left some money for me with a gentleman who has been the best friend to me that ever man had—Mr. Burt the actor."

"Ah, a thoroughly good fellow," Mr. Tetherage remarked. "I for one will be very glad to see Mr. Burt back in England again. Your uncle was a friend of his, I suppose?"

"No."

"How came he to leave him such a trust, then?"

"Because he thought Mr. Burt was a friend of mine. I don't think I am quite clear about his motives, and I know Mr. Burt was not; but out of pity for me he undertook the charge. I took the money, for I felt I had a right to it."

"Aye, and to all the money that Graham Goldburn carried out of Australia with him, I suspect."

"Sir!"

It was such a curiously unlawyerlike speech that both the young people looked at the grave Mr. Tetherage in amazement. He smiled and frowned at the same time, for the words had escaped him without his giving them a thought.

"I have my own theory on the subject," he said.

"So have I," returned Wilfred Banton.

"Let me hear yours."

"I think," said the young man, with natural agitation, "that ——" He paused a moment, as if to collect his thoughts, and then went on, in a low tone. "It is an awful thing to say—a fearful accusation to make—but I think my uncle did the deed himself."

"What makes you think so?"

"His sudden flight—his refusal to meet me after accusing me, which he did in plain terms in a note which was read by everybody—and his curious conduct in leaving Melbourne as he did, in such extreme haste."

"And his motive?"

"Ah, there I am completely at sea. Motive there could have been none. Henry Parkes and he, that is on the best of terms, and certainly not likely to quarrel. I cannot imagine or suspect what led to the fatal act."

A curious look came into the lawyer's face, and he put his hand upon the shoulder of his young client.

"I think you will find you are altogether wrong," he said. "In my opinion, Mr. Graham Goldburn was as innocent of that murder as I am."

"Was, Mr. Tetherage?"

"Is, of course," said the lawyer, correcting himself. "I beg the gentleman's pardon; I forgot he was alive. It is a tangled skein to unwind, my boy; but I think I hold the right end in my hand."

"What would you advise me to do?" Willie asked.

"Write to your parents, in the first place—say you are coming home, treat them with the confidence they deserve, and ask them to say nothing to Mr. Goldburn about your return. You will find out the secret when you meet him, I suspect."

Wilfred Banton agreed to do what Mr. Tetherage suggested, and write to his parents and await their reply before crossing to New York. He was not destitute of funds, and his manner of living at Mrs. Sebright's was very simple. Mr. Tetherage watched the young people as they walked away with a strange smile on his face.

"The mother won't keep his secret if he writes to her," he said to himself. "She'll tell her dear, long-lost brother, and Mr. Graham Goldburn will have business on the other side of the Rocky Mountains, or in the moon, or anywhere that will take him out of the way of his nephew. There's a very nice little surprise preparing. Mr. Goldburn evidently calculated on fear keeping that young fellow out of the way."

But other events contrived to keep Wilfred Banton on the east side of the Atlantic a little longer. As Lucy and he walked homewards through the busy streets the newspaper boys were bawling disjointed sentences of news about a tremendous bank failure in the city—a failure that shook the whole commercial world of London, and brought down hundreds of people to bankruptcy and ruin.

It was as if some national calamity had happened to hear of the firm of Wandle & Daly closing their doors, and the evening papers were full of highly spiced reports of the "scene" at the doors of the banking-house in the morning. It was easy for reporters, who had no interest in the matter, save as to the pittance to be paid for their lines, to scribble a description of how helpless, despairing women and burly men fought and tore to be in time at the polished counter where the money was being paid out with such fatal celerity; or to tell how men stamped and cursed, and women wept and fainted, when the pitiless doors swung to for the last time, and left them and their ruin out in the cold together. They could know nothing of the awful reality which struck a chill to Lucy Barwick's heart as she caught the names which fell from the boy's lips.

"Did he say Wandle & Daly?" she gasped, as an urchin passed them with a bundle of papers under his arm, roaring at the top of his voice.

"Yes, dear. Why?"

"O, Willie!"

Her paleness frightened him, and he hailed a passing cab.

"Get in, dear," he said. "We can talk inside." But she burst into tears, and could say nothing for a minute or two.

"Try and tell me," he said, after a pause. "What are Wandle & Daly to you? What do you know about them?"

"Not much; but it was uncle's bank, and my mother's."

Her tears burst out afresh, and little by little Willie gathered that not only was the bulk of her uncle's property in the hands of the bankrupt bankers, but that the little that Mrs. Barwick had brought with her from Australia was in the same keeping, and unless application had been made in time the whole had been carried away in the great tide of ruin which had swept over the bank and its dependents.

CHAPTER XLIV.—DEATH.

Thou art where billows foam;
Thou art where music melts upon the air;
Thou art around us in our peaceful home;
And this world calls us forth, and thou art there.
—HEMANS.

"Don't, my Lucy darling; it may not be so bad as it seems," Wilfred said to the weeping girl. "These newspaper reports are often very much exaggerated. The attack may not have been so serious, or your uncle may have been in time. Try and hope for the best."

"I cannot," said the weeping girl. "I seem to feel that something dreadful has happened. Oh, poor mamma."

Presentiments will lay hold of the mind in spite of all that common sense can urge against them, and Lucy's dread of what she might hear at home was only too awfully realized. The servant met them at the door, with her face inflamed with crying, and her voice choked with sobs.

"O Miss Lucy! thank Heaven you are come!" she said. "Don't make a noise. She's very bad, poor dear."

"She—who?"

"Your ma, miss."

Lucy would have rushed upstairs, impetuous and breathless, but Wilfred stayed her and made her sit down.

"Tell us what has happened," he said to the girl. "And what is the matter with Mrs. Barwick?"

"She was frightened, sir, awful, and she fainted right off, and wouldn't—and wouldn't come to. Her heart, the doctor says it is."

"Yes, I know," Lucy said, starting up. "They told us long ago, before poor papa died, that her heart was not sound. They said then that fainting would be almost sudden death to her. What frightened her so, Jane? This bad news, I suppose?"

"News, miss?" said the girl, with a stare; and then, noticing the bewilderment that was struggling with distress in Lucy's face, she said, in a frightened tone: "O Heaven! she don't know."

"Don't know what?" said Wilfred. "Speak out, there's a good girl. I think Miss Barwick knows all there is to be told."

Not all, nor half the calamity that had befallen the little household. Her uncle was dead. Half mad with anxiety, he had rushed to the city on the first hint of the news of Wandle & Daly's shaky condition, and had fought his way to the counter, only to be told that it was too late, to know that every farthing belonging to him and Lucy and her mother was gone in that tremendous commercial wreck. There was more—two separate sums of trust-money, which he had placed there with a profound belief in its safety. It was all gone, and he walked out into the street, beggared beyond any hope of redemption.

No wonder that he went mad, that he stamped and cursed on the pavement of Lombard street, and called down imprecations on the heads of the men who had wrought him this mischief. It was more than his usually quiet nature could bear, and before sense and reason had returned to him—before his better nature had had time to assert itself—he had walked straight on to London Bridge, and flung himself over the parapet into the river. The bridge was crowded, but, not guessing his intention, no one was quick enough to stop him. The river was alive with boats, but the tide was running fast, and he sank like lead. When they picked him up he was quite dead, and there was nothing to be done but to take him home. His address was in his pocket-book, and Mrs. Barwick, waiting in tears for news, had it brought to her in the sight of her brother's dead face. It was little wonder that she fainted; the doctors were surprised that she ever came around again. The doctor was with her now, the girl added, and had been asking for Miss Lucy; but they did not know where to send for her. Lucy heard the terrible story to the end with a calmness that was almost awful.

"I shall have plenty of time to cry presently," she said, when Willie spoke to her. "I feel like stone now. Go away, dear. You cannot help me now."

"Yes, I can," he said, a sudden thought striking him. "I can go and fetch Mrs. Sebright to you. She's a good, motherly soul, and will be a help to you. You'll want someone with you besides the servant."

"Jane is a very good girl," Lucy said in a hard, tearless tone. "I dare say I shall manage. Good-bye, dear. I must go to my mother."

She let him clasp her in his arms and kiss her with emotion that was beyond tears, and then she went away upstairs like an automaton whose limbs move by the motive power of other people. Wilfred jumped into the first cab he could find, and rattled off to his lodgings, to beg Mrs. Sebright to come to the aid of the forlorn Lucy. Mrs. Sebright lectured him for the extravagance of a cab, but promptly acquiesced in his wishes.

"Of course I'll go, poor dear," she said. "There's nothing here but what Sally can attend to. Poor young thing! What a trial for her, to be sure."

Meantime the hours were flying fast in the house of death and sickness, and Mrs. Barwick lay in a stupor that was like death itself. She seemed hardly conscious of Lucy's return; but feeble tears rolled down her white cheeks when her daughter quietly kissed her.

"Ruined, my darling," she murmured as she strove to clasp Lucy with her powerless hands.

"Not quite while we have each other," the girl replied, resolutely repressing her bitter grief, and even smiling as she spoke. "We will master the storm yet, please Heaven."

It was hard to keep back her tears, to stifle the inclination to shriek out in her grief, but she did it bravely, even when the doctor drew her from the room for a minute to speak to her of the patient's state.

"Tell me the truth, please," she said, looking piteously into his face. "I can bear it better than the shattering of false hopes by-and-bye. If I know my mother's state exactly, I shall be better able to attend to her as I ought to."

"My dear young lady, I am sorry to see you like this," the doctor replied. He had daughters of his own, and Lucy reminded him of his youngest girl. "Have you no friends who can come to you?"

"None."

"No relations?"

"No; we are alone, my mother and I."

"I am sorry for it, for her state is most critical."

"Dangerous, you mean."

"You will have it; yes. The action of the heart is so feeble and so difficult to stimulate, that if she should have another fainting fit ——"

"She will die—I understand you," Lucy said quietly. "Tell me just what to do, and she shall live if my love can make her."

"It will go far towards it," was the kind response, and he proceeded to give Lucy minute directions for attending to her mother.

He could not tell her they were useless. He knew that when he closed the door behind him he should never see his patient in life again; but he could not bring himself to say the word to the brave, patient girl who had borne trouble so heroically.

"Better let her hope," he said to himself as he went out, after ascertaining from the servant that the young lady's sweetheart had gone to fetch someone to stay with her. "She would break down utterly if she knew the truth. Poor thing—poor girl! What awful desolation to come upon anybody all at once!"

But Lucy did not hope as she sat down by her mother's side again, and strove to do all that a daughter's love might to alleviate the sufferings that she could not cure. She did not weep. As she had said, there would be time enough for tears when her work was done. She shivered to think how very little it was that she could do; only sit and hold the poor, thin hand, already cold and gray with the coming change, and wipe the damp forehead, and strive with all her might to avert the faintness which the doctor had said would be certain death. She had no thought for the dead man upstairs—the uncle who, through his confidence in his bankers, had wrought all this woe; no fear for the future that would be so dark and desolate to her ere many hours were over. She could only see her mother's dying face, and feel the clasp of the feeble hand, which in its heartiest days had always clung to her with a sense of finding protection and help in her daughter's fresh, young strength and vitality.

Deathbed exhortations and dying confidences are very fine in the pages of a romance or a religious biography, but they are as rare as snow in June or roses in January. They exist in the imaginations of fertile brains or the reverent memories of the mourners, who elevate the simplest words into careful phrases, and manufacture the utterances they have so longed to hear.

Our dear ones, for the most part, slip away from us as Mrs. Barwick was slipping away from her daughter—not absolutely unconscious or insensible to the tender ministrations of those about them, but with their faculties too mercifully numbed to feel the pain of the last parting. The widow was going quietly and calmly—falling asleep, in fact, as a tired child does after a day's excitement. She had very little to say to Lucy after the first agonized word of greeting. It seemed as if her mind was incapable of grasping the full extent of what had happened. The shock had struck her down, and left her powerless even to speak. In vain Lucy and the terrified servant tried all they knew to keep warmth in the chill frame, and life in the feeble pulse which they could hardly feel. The fatal faintness grew and strengthened, and when Wilfred Banton returned, bringing Mrs. Sebright with him, Mrs. Barwick lay back on her pillow, white and still, in a stupor, to which there would be but one ending—the wakening in the hidden world "within the veil." The worthy landlady did not wait to be asked, but went straight up to Lucy and took her in her motherly arms.

"Come to me, my dear," she said. "You can do nothing here. It is all over, my poor child."

"No," Lucy said; "my poor mother will speak to me again."

Mrs. Sebright thought her mind was a little wandering, for it seemed to her that Mrs. Barwick was really gone; but even as she spoke the heavy eyelids opened and the pallid lips moved.

"Lucy," she murmured, "my darling!"

Lucy kissed the cold face with agonized love, and the dying eyes brightened with the intelligence which seemed to come from the brightness of the threshold of heaven, and with her daughter's lips upon her face, and her hands clasping hers in grief's utter despair, the mother went down to the brink of the dark river, and into the silent waters beyond.

TO BE CONTINUED.

CLIPPER SONGS:
"OF THE PEOPLE, BY THE PEOPLE, AND FOR THE PEOPLE."

"Respectfully Declined."

TO HARRY MONTAGUE, BY H. ALSTON DARLEY

Behold in one who stands before you now a man of bis—
I never give way to life's petty fears;
For me such a thing is as useless quite as to the whiz
Of some harmless insect circling round my ears.
Though troubled with no large income, with care I light my fire,
And laugh while care and care smoke dissolve in space;
And should worldly strife and enemies to crush me down conspire,
I'm content to make no graveyard of my face.

Spoken.—Yes; because I endeavor to please all. People in general seem disposed to impose on me, and think I am a perfect horn-thorn condition, and with a flush of embarrassment she gazed into the dear, motherly face before her, as if to challenge remark upon it—have it over with. But the old lady seemed delicately oblivious, and rose, saying:

"Come down into the sitting-room soon, will you, Mrs. Randolph? A friend of mine, an invalid, is visiting me, and I would like you to become acquainted. She is one of the loveliest characters I have ever known, and I think you will prove a benefit to each other. It was for the purpose of asking you down that I entered your room so unceremoniously after receiving no answer to my knocking."

This explanation was made in a spirit of apology, and the younger woman's face expressed what needed no words, as she held out her hands. A silent pressure met them. A comprehensive look of confidence passed between the two women. The one returned to her visitor, the other freshened herself up to join them.

"Mother, don't you think this young woman is developing an awful amount of ingratitude lately?"

Mrs. Cole looked up from the fire, from the piano, where her son and Mrs. Randolph had been indulging in a sort of musical flirtation, and, glancing keenly into the serio-comic face of her handsome son, she replied:

"In what does the ingratitude consist?"

"Why, she has simply blossomed into the most outrageous happiness, since it has been settled that she is going to leave us, and tramp all over Europe with a crabbed invalid!"

"Mr. Cole! How can you speak so unjustly, even in jest, of so amiable and charming a lady as Mrs. Day? And as for my being happy, why, it is the very soul of gratitude! Indeed, but I feel as if I had escaped from a prison-house of Despair." She checked the rush of serious thoughts, and continued with a merry laugh, running her fingers through the waves of short curls about her temples: "Why, I am so happy that my very hair seems inspired with gratitude, and grows at the rate of an inch—more or less—a day!"

Mrs. Cole, like a sensible woman, happened to think of something requiring her presence in a remote part of the house, and her son captured the hands of the "young woman," and in a very unexpected and short manner asked her:

"Do you like me?"

"Indeed, yes, Mr. Cole."

"As much as I do you?"

"I hope so." This came slowly, and with a painful consciousness of the nature of these queries. She endeavored to escape his hold, but he did not relax his grip.

"I cannot let you go from me, now or ever. I want you for my wife, if you feel that you can tolerate me in that capacity."

He was very earnest. The love he had not given language to gleamed in his eyes, and trembled like a great passion in every fibre of his being.

"O Mr. Cole! can I be to blame for this?"

"To blame that I love you? Who would not love and want you that knew you? Nora, Nora, I love you; I need you as the body needs the soul! Tell me, can you?"

"Oh, pray, pray, not another word! Do you not know that somewhere in this misery-creating world there is yet living the man who calls me wife? Did not my friends to whom I directed you for my credentials when I came here to your mother's house tell you my story? Speak, Mr. Cole. Do you not know it?"

"We never made any inquiries. We accepted you on trust, and our trust has not been misplaced—whatever your history."

"God knows it has not by wilful fault of mine. Oh, dear heavens, how unfortunate I am; but do not quite condemn me?"

"Condemn you! God forbid that I should add to the misfortunes that I feel assured you are not to blame for."

"Wilfully and thoughtlessly I have brought my trouble upon me. May I tell you about it?"

"If you really wish to. But bear in mind that I hold you blameless."

"Thank you; but I would rather you should know how unfortunate I am, and how entirely I had put away all thoughts of—of—O Mr. Cole, I am very miserable!"

He merely held her hand and waited until she was ready to begin her story. A hopeless expression, mingled with tenderest pity, rested on his face.

"Through some of my boarding-school friends, I became acquainted with, a very handsome young gentleman—fell in love, as the silly term goes, at first sight. My guardian—for my parents died when I was quite young—objected to my receiving his company. The result was, as you can conjecture, an elopement. I had some money. My husband demanded and obtained it from my guardian. While it lasted we were happy—recollect, I was only sixteen. There is little use in going over the ground of the first year. Happiness was spasmodic, according to the money at hand. My husband proved to be what my guardian said he was, an adventurer. He had no use for a wife—she was only an incumbrance when her money was gone. Ill treatment was the course to pursue—cruelty followed. I was too proud to complain, but my friends discovered the condition of things. My guardian managed a separation; but when my husband discovered the possibility of obtaining money by annoying me, and perceived that we all were in fear of public disgrace, his persecutions were renewed, and, almost desperate, I decided to leave my home and venture to do for myself, and cease to be a drain and trouble to my long-enduring friends. I came to New York, and, under my mother's maiden name, I have endeavored to do for myself and escape his persecutions. After he heard of my absence, he disappeared, and my friends have heard nothing more of him. Yet somewhere that man lives between me and my peace, as he now comes between the sweetness of the rest you offer me."

"Tell me that man's name."

"Frank Delmar."

"Nora, Nora, my darling—my poor darling—do you not know you are free?"

Lyman Cole clasped the astonished woman to his heart in a perfect transport of joy.

"You have been free these six months, my Nora. Frank Delmar has also been the evil genius of our life. He is—or was—the son of the husband of a former marriage of my mother; he was brought up by his mother's relatives, and, after attaining manhood and running through a considerable fortune, suddenly disappeared, and, after a number of years of anxiety as to his fate, we heard he had married into a respectable family, and began to hope for some good report of his reform. The next news we had informed us of the separation between himself and wife. Then we heard nothing more until announcement came of his death in California—the result of an accident. Nay, do not look doubtful; the poor, reckless man is past harming anyone beyond all doubt, and you are free. Nora, before we go to mother with our wonderful revelation, you must give me an answer to my question: Will you be my wife?"

"Will I accept of heaven when God wills?"

Mrs. Randolph did go abroad with the invalid friend of Mrs. Cole, but as a bride, and there were two Mrs. Coles on board the ship. In the evening, while Mrs. Cole the elder was detailing to her invalid friend the story of her twice daughter-in-law, the younger Mrs. Cole was untying a parcel just handed her by her husband, who met her wondering look with a roguish smile as she exclaimed with a feminine shriek of delight:

"O Lyman! my hair! Where did you get it?"

"I found it just ten minutes after you lost it. I happened to be not more than three feet from you when you came out of Monsieur Friseur's store, holding your proud little shorn head higher than ever. Your dauntless bravery won my heart completely then, and I determined, if I should fail in winning you, I would at least have that part of you which was purchasable."

"O Lyman!"

"O wife!"

JULIET'S FAREWELL TO ROMEO.
Act 3, Scene 5.

WRITTEN FOR THE NEW YORK CLIPPER, AND DEDICATED TO MISS GERALDINE MAYE.

Leave me not yet, my love—it is not day;
List to the nightingale on yonder tree—
"Nightly she sings"—then listen, love, and stay;
For, if thou hear'st me, goes my life with thee.

It is the nightingale that sings so sweet,
That charmed night, upon the wheels of time;
Frown back th' approaching day, whose footsteps fleet
Bring thy cruel banishment to Mantua's clime.

Yet while I speak is her dear music hushed,
Drowned by the loud-voiced lark's exuberant lay;
And look! the mountain-tops are faintly flushed:
It is, it is the dawn!—thou must not stay.

"How light it grows," yet dark my heart within,
With dim forebodings words were weak to tell;
Now o'er my life will sorrow reign supreme—
"My love! my lord!" my husband, fare thee well.

KATE E. WILLCOX.

LOYAL TO DEATH.

WRITTEN FOR THE NEW YORK CLIPPER,
BY HUBERT H. DUVAR.

"And so Ralph Brandon is dead? It seems incredible—he who has had adventures all over the world, and encountered hair-breadth escapes enough to fill a dozen three-volume novels, killed by a simple fall in a hunting field."

"It is true, however, old fellow; yet there are hidden motives for everything. For my part, I believe that when Ralph Brandon went out that day he meant to be brought home dead."

"But, my dear fellow, this is absurd. Ralph Brandon, with his perfect physical organization—he who used to be known in the mess-room as Achilles—commit suicide! It could never be."

The speakers were two men of about the same age, somewhere between thirty-five and forty, whose bearing and manner plainly told they either were or had been military men. The one who so ridiculed the idea of suicide was bronzed by the sun of tropical lands, in which he had been a traveler for the past two years. The other, until five years previously, had been a surgeon in the army, but now practiced his profession in a small country town in Middlesex, England; and it was in cosy room of his house that he two were now recalling old reminiscences over their cigars and wine. The doctor puffed at his cigar in silence for a moment or two before he made any reply.

"Carleyou, old fellow," he said at length, "perhaps I betray some professional trust by speaking of it; but I know you too well to suppose it would ever be repeated, and I will tell you my reasons for speaking as I did. Perhaps I spoke a little too strongly when I said his death was suicide; but fill your glass again while I tell my story.

"On the night before he was killed Brandon had been losing heavily at cards. It was in a private room at the hotel, and his opponent was a well-known London sporting-man. Brandon's loss must have been over a thousand pounds when he rose to take his leave. His opponent wished him to continue playing, saying that a simple 'I O U' would be sufficient, when Ralph turned and resumed his seat at the table.

"'No,' he said; 'I was let in too heavily the last time; but I will do something better. I will stake life against what I have lost. It cost me a thousand at Elkington's not twelve hours ago.'

"As he spoke he drew a morocco-case from his pocket, and, opening it, showed a brooch in which a single diamond glowed and scintillated like a star. The eyes of the professional gleamed as he looked at it.

"'Done,' he said, and in silence the cards were dealt.

"Ralph lost; yet, I need not tell you, who knew him, that he showed no signs of chagrin. He rose from his seat with a light laugh.

"'You still owe me my revenge,' he said. 'But I will have to pay another visit to Shylock's coffers before I can claim it.'

"None of the party were intoxicated, although they had all been drinking. The professional was staying at the hotel, and the other men had their dog-carts waiting for them. In answer to a question, Ralph mentioning that he had dismissed his groom an hour or two before and intended to walk home, as it was not yet more than midnight, the professional offered to accompany him a little way and smoke a cigar before retiring. At this proposition Ralph seemed as much annoyed as it was possible for his good-breeding, and the thought that a refusal might be considered in the light of being a slight, would allow him. All his friends testified definitely to this, which seemed to be the only point in his favor.

"Two hours later, on the road along which Brandon would have had to pass on his way home, the professional was found with his head crushed in by a blow, and all the money and the jewel gone. At the Coroner's inquest, which was held immediately, the broken handle of a dog-whip was found, and at a glance I knew it to belong to Brandon, and I was compelled to testify that it was the weapon with which the blow had been dealt. My friendship for him made me hold my peace as to the fact that I knew to whom the whip belonged. A verdict was given of willful murder against some person or persons unknown.

"Now that I told you before did not come out until later in the day. As yet he was unsuspected. No one but myself had recognized the whip, and even I was unaware of the missing diamond. That the blow must have been struck in the heat of passion, and not premeditated, I felt confident—would as soon have suspected a saint—though he never pretended to be that—of murder, and I determined to warn him and give him a chance to escape before the police got a clue. He was lying on a lounge, smoking a cigar and reading a letter, when, flushed and excited, I rushed into the room, and in a few hurried sentences told my errand. He rose to his feet, and looked at me with the scornful pride of all his Norman ancestors flashing from his eyes.

"'And you believe I could do this?'

"'I did not believe it as I heard him speak and saw his look, but he did not give me time to say so.

"'Yet I do not wonder at it,' he went on, 'for the chain of evidence is certainly strong. I lost money and a valuable diamond. I left the professional in my room without any apparent reason except that I might walk home with him. I was not seen again until daybreak, during which time everything favors the supposition that I was secreting my spoils. He was found killed by a blow from a whip known to be mine, in a place where he would have been if he had he not been in my company. The whole case is one that must convince any intelligent jury of my guilt. But,' he added, 'suppose, on the other hand, I could prove that when I changed my hunting-dress that evening the whip was still in the pocket of it; that I could explain the dismissal of my groom; that I could prove by a witness that I did not even go as far as the suburbs of the village with the murdered man, and that it was impossible for me to do so; that I account for the time that elapsed from within a quarter of an hour of the time I left the hotel until I returned home this morning—what would the intelligent jury say then?'"

"'They would acquit you, of course,' I said eagerly.

"'But unfortunately I cannot,' he answered.

"'Then you will at least have time to take my warning and make your escape.'

"He did not answer, but came nearer to me and held out his hand. I have blamed myself ever since that I shrank as he offered it. It was more a thought than any visible action, but the quick perception divined it at once, and he drew his own back.

"'You are a good fellow, Winfield,' he said, 'and I am thankful to you, but I cannot seek safety in flight. I shall be at the hunt this afternoon, as usual. You must excuse me now.'

"He sat down at the table as he spoke, and began writing rapidly. As I passed out of the door I saw his head fall, and a moan broke from his lips. 'It will kill her,' I overheard him say as I closed the door.

"By the time the hunt met that afternoon, half the county was ringing with the murder, and already Brandon's name was beginning to be spoken of with suspicion; so much so that a murmur of surprise ran around when he appeared. He did not seem to notice it, however, and directly as the cry was given the hounds were thrown off. He was mounted on a magnificent black horse that few but himself could ride, and looked the very beau-ideal of a hunter. It was a splendid run, lasting several hours, Ralph always keeping the lead and seemingly having no fear for his horse's safety. At length they came to a hedge with a dike on one side and a ditch on the other. There was a gap lower down, through which the main party passed; but Brandon, without even giving his horse a breathing-space, made straight for the hedge. It seemed an impossible feat; so much so that the rest involuntarily paused as the horse and rider rose nobly to it. Had the horse not been so tired, in all probability he would have accomplished it; but in his jaded condition, though he cleared the hedge, he missed the solid ground on the other side of the ditch, and, falling, threw Brandon over his head. The rest of the party, I among them, rode round by the gap. I saw at once that no efforts to revive him would be of any avail, for his neck was broken and life was extinct.

"It was not a quarter of a mile to Stanfield Hall—you have heard of the Stanfields, the Manchester millionaire and his wife, young enough to have been his grand-daughter—and there we conveyed the lifeless body. We carried it through the hall into a small chamber, and were turning to leave the room when a wild, agonized cry rang through the house, and a lady's maid came running to me to say her mistress had fainted.

"I followed her at once, but at the first glance I took at the inanimate form it struck me it was more than a fainting fit. The suspicion proved too true; for it was an affection of the heart, and the sudden shock of Brandon's death had killed her.

"As I had opened the bosom of her dress, I found a small locket and a note, of which, by the handwriting, I thought it better to possess myself, that the secret they had kept might die with them. It may have been wrong, perhaps; but what would you? Had I done otherwise it would but have made a nine days' subject of conversation for the gossip-venders. The locket held a portrait of Brandon, and the note, which was in his handwriting, read as follows:

"'My darling, I know you would ruin yourself to save me the slightest sorrow; but, whatever happens, let me charge you by our love to still keep locked in your heart the secret of our interview last night. Were I on my death-bed I would say the same, and my spirit would bless you for granting my request.

"These are my reasons for saying Ralph Brandon never meant his horse to take the fence he put him at. He was no suicide, as you know; but he was a gentleman, and a trust given him to keep was sacred. Absurdly Quixotic, of course; but that was the light in which he looked at it. His memory, however, was not dishonored, for it was discovered after a few weeks that the real assassin was none other than Brandon's French valet, who received his due in transportation for life.

"A very unsatisfactory story, you say? I do not deny it. Most things are unsatisfactory in this life, except—well, try a little more of this port. It is genuine '25, and I can recommend it."

CASSIUS M. CLAY has just given the Kentucky Historical Society the oil portraits of Alexander II of Russia and his wife, painted by Winterhalter. He has also presented to the society more than 300 rare and valuable objects, including many desirable autograph letters.

IT IS easier for a whale to swim through a church festival chowder than for an awkward man to follow a woman downstairs and not tread on the trail of her garments.—*New London Telegram.*

BILLIARDS.

SCHAEFER vs. SLOSSON.

The New-Yorker left for Chicago on the night of May 1. His runs during the first three days of last week showed a marked improvement over those of the week before. Having had the balls trimmed up, and the table leveled anew, he entered into his work with more zest; and, while the ivories began to slightly wobble again after a few hours' use, the table continue to show deflection towards Twenty-second street, as if the floor were weak, and "freezes" were still too frequent for the striker's peace of mind, he was nevertheless able on the 30th to make runs of 306 and 267 and average 44.8-18 in 800; and this, too, against an old-school opponent, who rarely brought the balls together himself, and almost invariably played any doubtful shot so as to leave the object-balls at long distances apart, with Slosson's occupying an intermediate position. The first 110 of his run of 267 was made in reverse order on the rail—that is, down the right-hand cushion, and from right to left on the lower cushion, which is an unusual performance; and his 306 was made in large part all over the table. Two days before, when the balls were truer, he made 750 in three runs, and averaged 76⅔ in 916. As his nursing has thus far been done under difficulties more or less great, there is no reason that, with a new cloth and balls as true as they ought to be in a match, he should not be able to make even larger runs and "averages" than heretofore, as he is playing better around the table than ever before, and bringing the balls together oftener. The fickle spheres seem now to be rolling Schaefer's way also. The telegraph on April 29 credited him with a remarkable achievement during the night before in Chicago, and one that in the minds of hundreds of people will make him a strong favorite for the forthcoming encounter in McCormack's Hall. With Henry Rhines as his adjuvant in practice, Schaefer won the lead and ran 17, Rhines following with 9, then Schaefer made 7, Rhines 5, Schaefer 554, Rhines 34, and Schaefer 422, which closed the game of 1,000 points, and gave Schaefer the unexampled "average" of 250—that is, in a game of that length. Accounts by mail state that he "froze" twice in his run of 554. The telegraph differs from the mail report enough to lead us so far as to imply that he "froze" but once, and then at the close of the 554. If he "frose" twice, it increases the merit of the performance, as the player who "freezes" but once on a game of 1,000 points, whether he is nursing or not, is in too good luck to last. Schaefer's exploit is as yet evenly conclusive as to the tools he is using. They must be in thorough condition for him to have made two such runs close together. If Slosson finds tools to suit him and give him confidence, great things may be expected of him when they meet in Chicago, unless he prefers to keep his doings to himself. His headquarters will be at the Grand Pacific Hotel. The contest has been brought two days sooner by changing the date from May 17 to 15, an explanation being that this change was instituted in order to make the match accord with an alleged rule requiring it to be played within sixty-one days from the date of Slosson's challenge. If the prices are adhered to (one dollar for admission, and a dollar and a half for a reserved seat), there will be a first-class concourse of spectators. It is stated here that an effort will be made in Chicago to reduce these figures to about fifty or seventy-five cents or one dollar. Slosson will stand firm for the prices already advertised, so as to insure a fine assemblage in point of respectability, regardless of the number.

DON'T!

A gentleman of means and influence in this city has been advised from Paris that, as soon as the Summer is over, he can have Vignaux and Piot for all the tournaments in this country that he can possibly enter them for. Our advice to this gentleman, as well as to all others who are liable to become importers of billiard talent, is to let French players remain in France. The advice is not new, for we have been tendering it during a dozen years or more. There is less reason now than ever, apart from purely personal considerations, for this class of importations. There are better three-ball players in America to-day than are in France. For French players to have any chance at all over here, a new game must be introduced; and for Americans to devise such a game to suit French players, and for it to be backed with American money to possibly go into the pockets of French players, is simply absurd. Any game at the outset, as there would be a combination of four foreigners and one American (Rudolphe would not be one of the

BASEBALL.

SPECIAL NOTICE.—To correspondents who report sporting matters only a card of a LIGHT-BLUE COLOR, having printed diagonally across its face in RED INK "*For Sporting News Only*," and otherwise precisely like the credentials recently held by our amusement correspondents, will be issued. These will bear date of March 1, 1879, and be good for eight months, expiring NOV. 1. They will not be good for admission to theatres or other like places of amusement.

SINGLE-FIGURE GAMES.

The following is the record of the single-figure games for April, played by the National, League, College and Co-operative nines of the baseball arena: Those in italics are championship games.

April 11, Springfield vs. Yale, at New Haven	4 to 1
April 12, Providence vs. Brown University, at Prov'e	9 3
April 14, New Bedford vs. Worcester, at N. Bedford	8 4
April 16, Harvard vs. Beacon, at Cambridge	5 4
April 16, Defiance vs. Holyoke, at Philadelphia	9 5
April 20, Brown vs. Athletic, at St. Louis	4 2
April 21, Springfield vs. Manchester, at Springfield	6 4
April 21, Harper vs. Philadelphia, at Philadelphia	2 1
April 21, Baltimore vs. Boston Baltimore, at Balt'e	2 1
April 22, Groton vs. Brown Univ., at Providence	6 5
April 22, Princeton vs. Utica, at Princeton	2 2
April 23, Springfield vs. Manchester, at Springfield	5 2
April 23, Harvard vs. Beacon, at Cambridge	7 6
April 24, *Albany vs. Capital City, at Albany*	9 0
April 24, *National vs. Utica, at Washington* (7 inn.)	5 4
April 25, Utica vs. Baltimore, at Baltimore	4 2
April 25, Worcester vs. Clinton, at Worcester	4 2
April 25, American vs. Athletic, at Phila. (11 inn's)	5 4
April 26, Harvard vs. Dartmouth, at Hanover	5 2
April 26, *Manchester vs. Worcester, at Worcester*	6 0
April 25, *Springfield vs. Holyoke, at Holyoke*	4 3
April 25, Atlantic vs. Alaska, at Brooklyn	5 0
April 26, Stevens In. vs. New York Un'ty, at Hobo'n	5 0
April 26, Clinton vs. New Bedford, at Clinton	6 5
April 28, *New Bedford vs. Manchester, at New B'd'd.*	8 7
April 28, *Holyoke vs. Worcester, at Holyoke*	2 0
April 29, Capital City vs. National, at Washington	5 4
April 29, Springfield vs. Worcester, at Springfield	6 3
April 29, Utica vs. Athletic, at Philadelphia	7 2
April 30, Springfield vs. Globe, at New Haven	2 1
April 30, Holyoke vs. Worcester, at Holyoke	8 5

THE NATIONAL ARENA.

The opening month's campaign of the National championship contestants has ended, and fifteen of the appointed seventeen games have been played—quite a success for the rainy month of April—the first match, April 19, at Washington, being postponed on account of rain, and the last by the river flood at Albany preventing play on the Albany Club's grounds. Every other game on the schedule was played, and the result is the appended record:

April 21, National vs. Holyoke, at Wash'gt'n (7 inns.)	12 to 5
April 24, Worcester vs. Manchester, at Worcester	11 8
April 24, Albany vs. Capital City, at Albany	3 0
April 24, National vs. Utica, at Washington (7 inns.)	5 3
April 25, Springfield vs. Holyoke, at Springfield	13 7
April 25, National vs. Utica, at Washington	19 2
April 26, Manchester vs. Worcester, at Worcester	7 0
April 26, Albany vs. Capital City, at Albany	8 1
April 26, Springfield vs. Holyoke, at Holyoke	4 4
April 28, New Bedford vs. Worcester, at N. Bedford	8 7
April 28, Holyoke vs. Worcester, at Holyoke	7 2
April 29, Springfield vs. Worcester, at Springfield	8 5
April 29, Capital City vs. National, at Washington	5 4
April 30, Holyoke vs. Worcester, at Holyoke	8 5
April 30, Manchester vs. New Bedford, at N. Bedford	12 3
15 games	134 55

Average for winning nines, 8.4-15; average for losing nines, 3.10-15.

HOLYOKE vs. WORCESTER.

The first championship game between the Holyokes and Worcesters, played at Holyoke April 28, resulted in a well-earned victory for the home nine, who fielded almost faultlessly, the only approach to an error being credited to Burns, who after stopping a batted ball tossed it towards first base, instead of throwing it. The playing of Connor at third was remarkable, and Dorgan caught finely to the effective pitching of Burns of last year's Providences. The Worcesters were completely "shut out," only two men getting as far as second base during the game. The outfielding of the Worcesters was very good.

HOLYOKE.	T.	R.	IB.	PO.	A.	E.	WORCESTER.	T.	R.	IB.	PO.	A.	E.
Sullivan, c. f.	4	0	0	1	0	0	Brady, 2d b.	4	0	2	1	2	0
Powell, 1st b	4	0	1	14	0	0	Heifer, 1st b.	4	0	1	11	0	0
Malone, r. f.	4	0	0	0	0	0	Bennett, c. c. f	4	0	0	5	3	1
Conner, 3d b.	4	0	0	1	2	0	Bushong, c.	4	0	0	1	1	0
Dorgan, c.	4	0	2	3	1	0	Knight, r. f.	3	0	0	1	1	0
Gillespie, l. f.	4	0	1	0	0	0	Whitney, 3b.	3	0	0	1	2	2
Winchester, p.	4	0	0	0	4	0	Weaver, p.	3	0	0	0	3	0
Turbidy, s. s.	4	0	0	2	1	0	Benners, l. f.	3	0	0	1	0	0
Burns, p.	3	1	1	0	5	1	Mutrie, s. s.	3	0	0	0	0	0
Totals	35	2	5	27	16	1	Totals	31	0	5	27	13	4

Holyoke	0	0	0	0	0	0	0	1	1	0	0	0	1—2
Worcester	0	0	0	0	0	0	0	0	0	0	0	0	0—0

Earned run—Holyoke, 1. Two-base hits—Winchester, Conner. First base on errors—Worcester, 12. Struck out—Bennett, Gillespie. Balls called—on Burns, 94; Weaver, 78. Stolen bases—Burns, 27; Weaver, 28. Double plays—Burns, Winchester and Powell. Passed ball—Bushong, 1. Umpire, J. T. Lynch. Time, 1h. 45m.

HOLYOKE vs. WORCESTER.

The Holyokes won their second championship game from the Worcesters April 30 at Holyoke, Mass. Malone of the home nine and Bennett of the visitors were conspicuous by reason of their absence, the latter being unable to play. The Worcesters at first took the lead, batting Burns heavily the first six innings for five runs—three earned—off twelve clean hits; but were unable to hit Welch the last three innings, and, as the Holyokes got onto Weaver in the eighth inning for five safe hits and four earned runs, they won by the appended score:

HOLYOKE.	T.	R.	IB.	PO.	A.	E.	WORCESTER.	T.	R.	IB.	PO.	A.	E.
W. Sullivan, l. f.	6	3	0	0	0	1	Brady, 2b.	5	1	2	3	3	0
Powell, 1b.	5	0	1	12	0	0	Heifer, c. f.	5	0	0	2	1	0
Connor, 3d b.	5	1	3	1	2	1	Bushong, c.	5	0	1	5	2	2
Gillespie, l. f.	4	2	2	0	0	0	Knight, r. f.	5	0	1	1	0	0
Winches'r, 2b.	5	1	2	3	3	0	Whitney, 3b.	5	0	1	2	1	2
Dorgan, c.	5	1	3	8	2	3	Sullivan, lb.	5	1	0	12	0	0
Welch, r. f.	5	0	1	1	0	0	Weaver, lf.	4	0	1	3	0	0
Rollins, c.	4	0	0	8	4	2	Nichols, p.	1	0	0	0	2	0
Chapin, c. f.	3	1	0	2	0	0	Mutrie, s. s.	4	0	1	3	1	0
Ager, r. f.	5	0	0	0	0	0	J. Sullivan, rf.	1	1	0	0	0	0
Ferris, l. f.	3	0	0	2	0	0							
Totals	46	10	11	27	11	3	Totals	41	3	6	27	11	3

National	3	0	0	1	4	0	0	0	0	0	0	0	0—8
Capital City	1	0	6	0	0	0	1	0	0	0	0	1	0—8

Two-base hits—Baker, Derby, Higham. Three-base hits—Lynch, Elliott. First base on balls—National, 1; Capital City, 1. Struck out—National, 3; Capital City, 6. Balls called—on Lynch, 103; on Corey, 117. Strikes called—off Lynch, 41; off Corey, 36. Passed balls—Trott, 2; Allison, 1. Umpire, Edwin Kipp. Time, 2h. 5m.

CHICAGO vs. STAR.

The Chicagos had a tight squeeze in their opening championship game with the Stars of Syracuse May 1, at Chicago, being outfielded, but managing to win by a scrub majority through superior batting. The attendance was fair, considering the weather, which was raw and disagreeable. The game was very long, and was marked by but few brilliant plays.

CHICAGO.	T.	R.	IB.	PO.	A.	E.	STAR.	T.	R.	IB.	PO.	A.	E.
Dalrymple, lf	5	0	1	3	0	0	Dorgan, 1st b	5	1	2	6	0	0
Gore, c. f.	5	1	1	2	0	0	Farrell, 2d b.	5	0	0	3	2	0
Anson, 1st b.	5	0	2	11	0	0	Purcell, c. f.	4	1	0	0	0	0
Shaffer, r. f.	5	0	0	1	0	2	Carpenter, rf	4	0	2	1	0	3
Peters, s. s.	5	0	0	1	2	3	Richmond, ss	4	0	0	2	3	0
Quest, 2d b.	5	1	2	1	4	1	McCormi'k, p	4	0	1	1	6	1
Larkin, p.	5	0	0	0	4	0	Kelly, c.	4	0	0	8	2	0
William'n, 3b	4	1	2	3	3	1	Mansell, l. f.	4	1	0	6	0	0
Flint, c.	4	1	3	5	0	2	Allen, 3d b.	4	0	1	0	0	2
Totals	43	4	11	27	16	9	Totals	38	3	6	27	12	6

Chicago	0	0	1	0	1	0	2	0	0	0	1	0	3—8
Star	0	0	0	0	0	0	0	0	0	0	0	0	0—3

Earned runs—Chicago, 3. Two-base hits—Dalrymple and Gore. Three-base hit—Flint. First base on balls—Anson and Shaffer. First base on errors—Quest, Carpenter, Richmond and Mansell. Struck out—Larkin (2), Williamson (2), Gore, Farrell (2), McCormick and Kelly. Balls called—on McCormick, 113; on Larkin, 97. Strikes called—off McCormick, 44; off Larkin, 38. Double-plays—Chicago, 1; Star, 1. Passed balls—Kelly and Flint. Umpire, Furlong of Milwaukee. Time, 3h.

BEACON vs. HARVARD.

The Harvard College nine were defeated by the Beacon Club May 1, after one of the most exciting games ever played in Cambridge. The Harvards earned a run in their first inning, but failed to score afterwards. The Beacons made their first run in the eighth inning, and won in the ninth on errors of their opponents and Welch's good batting. The pitching on both sides was very effective.

BEACON.	T.	R.	IB.	PO.	A.	E.	HARVARD.	T.	R.	IB.	PO.	A.	E.
Lloyd, s. s.	4	0	0	1	3	1	Nunn, s. s.	4	1	1	1	3	1
Tyng, p.	4	1	0	0	2	0	Coolidge, 2b.	4	0	0	0	4	0
Campbell, lb	4	0	0	13	0	0	Folsom, c. f.	4	0	0	0	0	0
Bigelow, 3b.	4	0	0	0	0	1	Howe, l. f.	4	0	1	0	0	1
Welch, 2b.	4	1	2	1	1	0	Winsor, p.	4	0	2	0	5	1
Rollins, c.	4	0	0	8	3	2	Olmstead, lb	3	0	0	20	0	1
Chapin, c. f.	3	1	0	2	0	0	Coben, 3b.	3	0	0	1	2	1
Ager, r. f.	5	0	0	0	0	0	Knowles, r. f.	3	0	0	2	0	1
Ferris, l. f.	3	0	0	2	0	0	Stevens, c.	3	0	0	3	4	2
Totals	35	3	2	27	12	4	Totals	32	1	4	27	20	16

Beacon	0	0	0	0	0	0	0	0	1	0	0	0	2—3
Harvard	1	0	0	0	0	0	0	0	0	0	0	0	0—1

Struck out—Boston, 7; Harvard, 9. Bases on errors—Beacon, 2; Harvard, 4. Passed balls—Stevens, 5; Rollins, 1. Wild pitches—Winsor, 2.

THE CLIPPER PRIZE WINNERS.

No. 5—DAVID W. FORCE, Short-stop.

D. W. Force, the short-stop of the Buffalo team of 1878, is twenty-nine years of age, and stands but five feet four inches in height; but he is solid, as he weighs one hundred and sixty pounds. In times gone by little Davy Force was well known on the amateur ball-grounds of this city, as one of the Unknowns of Harlem, in which club, in 1862, he used to play behind the bat to Charley Pabor's pitching. He first entered the professional arena in 1867, when he became short-stop of the Olympic nine of Washington. From that club he went to Troy in 1872, and then to Baltimore. In 1874 he was selected to play in the Chicago nine, and he left them to go to the Athletics in 1875. Incidentally this last change of base was the cause of the origin of the League. It is not worth while to probe old wounds, however, especially in view of the fact that since Force left the St. Louis team in 1876 he has been doing good service for the Buffalo Club. Of his fielding and batting skill it is sufficient to say that his record is among the highest. He is a splendid infielder, an effective batsman, and is well up in the points of the game.

NEW BEDFORD vs. MANCHESTER.

The New Bedfords inaugurated their championship season April 28 at New Bedford, Mass., by defeating the Manchesters. The game was an exciting one throughout, the Manchesters outbatting their opponents and earning four of their seven runs; but, fielding poorly, they allowed the New Bedfords to secure eight unearned runs and the victory. The finish was very close, the Manchesters having a base-runner on third base and wanting one to tie, when a magnificent catch by Piggott and centre-field concluded the contest. Sam Wright's batting and fielding were the chief features of the game.

N. BEDFORD.	T.	R.	IB.	PO.	A.	E.	MANCHESTER.	T.	R.	IB.	PO.	A.	E.
Stovey, 1st b.	5	2	0	11	0	1	Cogswell, lb.	5	2	3	6	0	2
Roseman, r. f.	5	0	1	2	0	0	Woods, c. f.	5	1	2	1	1	1
Muldoon, 3b.	5	1	1	2	0	2	Leary, r.	5	0	0	1	0	2
Wright, s. s.	5	2	4	1	5	1	Stought'n, rf	5	1	1	1	1	2
Piggott, c. f.	5	1	2	4	0	1	Morrissey, 3b	4	1	1	1	0	0
O'Connor, c.	4	0	0	7	0	1	Tipper, l. f.	4	0	1	2	0	1
Briody, 2d b.	4	0	1	1	2	2	Woodhead, c.	4	0	1	9	0	1
Kent, p.	4	1	0	0	6	1	Rowen, c.	4	0	1	9	1	5
Stone, l. f.	4	1	1	1	0	2	Sweasey, 2b.	4	0	0	6	2	1
Totals	41	8	10	27	13	7	Totals	40	7	11	27	14	15

New Bedford	1	0	0	0	2	0	1	3	1	0	0	8	
Manchester	0	0	0	0	0	0	0	0	0	0	0	7	

Earned runs—Manchester, 4. Three-base hit—Wood. Sacrifice hits—Piggott, O'Connor, Wood. First base on balls—Stovey (2), Tipper. First base on errors—New Bedford, 3; Manchester, 2. Struck out—Stovey (3), Piggott, Stone (2), Leary (2), Morrissey. Balls called—on Kent, 95; on Leary, 84. Strikes called—off Kent, 15; off Leary, 17. Double-plays—Briody and Stovey, Sweasey and Cogswell. Passed balls—1 each. Wild pitches—1 each. Umpire, Edmund Wood, New Bedford. Time, 1h. 59m.

MANCHESTER vs. NEW BEDFORD.

The Manchesters and New Bedfords played their second championship game April 30 at New Bedford, Mass. The home nine won the first game by a score of 8 to 7, but the Manchesters reversed the result on the occasion of their second meeting, and, batting and fielding far superior to their opponents, had an easy victory.

MANCHESTER.	T.	R.	IB.	PO.	A.	E.	N. BEDFORD.	T.	R.	IB.	PO.	A.	E.
Cogswell, lb.	5	2	1	11	0	1	Stovey, 1st b	4	0	2	10	1	1
Woods, c. f.	5	3	4	0	1	0	Roseman, r. f.	4	0	0	1	0	0
Hartnett, 2b.	5	1	1	3	1	0	Muldoon, 3b.	4	0	1	1	2	0
Stoughton, r. f	5	2	3	1	0	3	Wright, s. s.	4	0	1	1	2	0
Leary, p.	5	1	2	0	7	1	Piggott, c. f.	4	0	1	3	0	0
Tipper, l.	5	1	2	0	0	0	O'Connor, c.	4	0	1	3	0	2
Woodhead, c.	5	0	3	2	6	0	Briody, 2d b.	3	0	0	3	3	0
Rowen, c.	5	0	1	7	1	1	Kent, p.	3	0	0	0	7	2
Sweasey, 2b.	4	0	0	4	3	0	Stone, l. f.	3	0	0	1	0	1
Totals	44	12	17	27	18	6	Totals	33	3	6	27	17	9

Manchester	4	2	0	1	0	0	2	0	3	0	0	3—12	
New Bedford	0	0	0	0	0	0	0	0	3	0	0	0	0—3

Earned runs—Manchester, 6. Two-base hits—Woods, Stovey, Muldoon, Piggott. Three-base hit—Woodhead. Sacrifice hits—Woods, Woodhead, Stone. First base on errors—Manchester, 4; New Bedford, 3. Struck out—Stovey (2), Roseman, Piggott (2), O'Connor, Leary (2), Tipper, Rowen (2), Sweasey. Balls called—on Leary, 8; Kent, 15. Double-plays—Briody and Stovey, Sweasey and Cogswell. Passed balls—Rowen, 1; O'Connor, 3. Wild pitches—Leary, 1; Kent, 2. Umpire, Charles E. Davis of New Bedford. Time, 1h. 50m.

UTICA vs. ATHLETIC.

The Uticas on their second visit to Philadelphia, April 29, had as their opponents the reorganized Athletics, whom they defeated easily, as they had the other professional nine of that city—the Defiances—the week previous. Purroy pitched effectively for the Uticas, and to him the winning of the game is principally due. Battin particularly distinguished himself with the bat and ball on behalf of the Uticas, Mack also playing well at short-stop, and Kennedy made a fine running catch. Myers' short-stopping was the redeeming feature of the Athletics' play. Eight innings only were played, as the Uticas were desirous of catching an early train.

ATHLETIC.	T.	R.	IB.	PO.	A.	E.	UTICA.	T.	R.	IB.	PO.	A.	E.
Birchall, 3b.	4	1	2	3	2	0	Mack, s. s.	4	1	0	1	7	0
Sheitline, r. f.	4	1	1	1	1	0	Dailey, 2d b.	4	0	0	1	0	2
Blaak'n'n, 2b.	4	0	0	1	3	1	Hanlin, c. f.	4	0	0	1	0	0
Myers, s. s.	3	0	0	3	5	1	Battin, 3d b.	4	1	2	3	4	0
"Henry," lb	3	0	1	11	0	3	McG'linese, lb	4	0	0	11	0	0
"Walters," c	3	0	0	4	0	7	Kennedy, l. f.	4	0	1	1	0	0
Kelly, l. f.	3	0	0	1	1	3	Purroy, p.	4	1	1	1	1	2
Higham, l. f.	3	0	1	1	0	0	Dolan, c.	4	1	0	6	1	3
Sergu'son, c. f	3	0	0	0	0	0	Alcott, r. f.	3	1	1	0	0	0
Totals	30	3	5	24	12	17	Totals	35	7	6	24	13	7

Athletic	0	0	1	0	0	2	0	0	0	0—3			
Utica	1	0	0	0	2	0	2	2	0	0—7			

First base on errors—Athletic, 2; Utica, 5. Earned runs—Utica, 2. Total base-hits—Athletic, 6; Utica, 11. Left on bases—Utica, 4; Athletic, 3. Double-play—Birchall and Myers. Umpire, Mr. Devlin. Time, 2h. 5m.

SPRINGFIELD vs. WORCESTER.

The Springfields and Worcesters played their first championship game April 29, at Springfield, Mass. The Worcesters at one time led by 5 to 1, but the Springfields, "bunching" nearly all their base-hits in the fifth inning, were thus enabled to add seven runs, and this gave them the lead and victory. Whitney's batting and Crane's second-base play were noteworthy.

SPRINGFIELD.	T.	R.	IB.	PO.	A.	E.	WORCESTER.	T.	R.	IB.	PO.	A.	E.
Cassidy, c. f.	5	1	2	2	0	0	Brady, 2b.	5	0	0	2	3	0
Latham, 1b.	5	1	2	12	0	0	Heifer, 1st b.	5	1	2	8	1	0
Pike, c. f.	5	1	2	0	0	1	Bennett, c. f.	5	0	1	1	0	0
Ferguson, s. s.	4	1	1	0	2	1	Bushong, c.	4	0	0	2	0	0
Smith, 3d b.	4	1	1	0	4	2	Manning, s. s.	4	1	0	2	0	0
Crane, 2d b.	4	0	0	6	4	1	Whitney, 3b.	4	1	4	0	3	2
O'Leary, l. f.	4	1	1	2	0	0	Weaver, p.	4	0	0	0	4	0
Powers, c.	4	0	0	3	1	0	Nichols, l. f.	4	0	0	2	0	0
Goldsmith, p.	4	1	0	0	2	1	Mutrie, s. s.	4	0	0	0	1	2
Totals	39	8	10	27	15	11	Totals	39	5	9	27	15	10

Springfield	0	0	0	0	1	7	0	0	0	0—8			
Worcester	3	1	0	0	0	0	0	0	1	0—5			

Earned runs—Springfield, 1. Three-base hits, Pike. First base on balls—Springfield, 1. First base on errors—Springfield, 3; Worcester, 1. Struck out—Pike, Smith, Crane, O'Leary, Bennett. Balls called—on Weaver, 80; Goldsmith, 66. Strikes called—off Weaver, 25; Goldsmith, 30. Double-plays—Smith, Crane, Latham. Passed balls—Bushong, 3; Powers, 1. Wild pitches—Goldsmith, 3; Weaver, 1. Umpire, J. T. Lynch of Holyoke. Time, 2h., 5m.

CAPITAL CITY vs. NATIONAL.

The Nationals of Washington, after leading off with three consecutive victories in the championship arena, met with their first reverse April 29 at the hands of the visiting Capital City Club of Albany. The contest was exceedingly exciting throughout, an unfortunate error by Ellick in the eighth inning giving the Capital Citys two runs and the victory by the following score:

CAPITAL CITY.	T.	R.	IB.	PO.	A.	E.	NATIONAL.	T.	R.	IB.	PO.	A.	E.
Higham, r. f.	5	1	3	1	0	0	Holly, l. f.	5	1	2	2	1	1
Manning, s. s.	5	0	2	3	3	0	McClellan, ss	5	0	0	0	4	2
McKinnon, lb	5	1	1	8	0	0	Derby, r. f.	4	0	1	0	0	1
McClure, c. f.	4	1	1	1	0	1	Baker, c.	4	1	0	2	0	0
Schafer, 3d b.	4	0	0	3	0	1	Lynch, p.	4	0	0	1	5	1
Schafer, 3d b.	4	0	0	3	0	1	Meyerle, lb.	4	1	1	8	0	0
Smiley, 2d b.	4	1	0	2	2	1	Booth, 2d b.	4	0	1	3	1	0
Corey, p.	4	0	2	0	9	0	Ellick, 3d b.	4	1	1	3	4	1
Allison, c.	4	0	0	8	2	3	Trott, c.	4	1	2	7	2	1
Totals	39	5	10	27	16	6	Totals	38	4	8	27	17	7

Capital City	0	2	1	0	0	0	0	2	0	0—5			
National	1	0	1	2	0	0	0	0	0	0—4			

Earned runs—Capital City, 2. Two-base hits—Corey, Derby, Trott. Three-base hit—Manning. Sacrifice hit—McClellan. Struck out—Capital City, 6; National, 5. Balls called—on Lynch, 82; Corey, 97. Strikes called—off Lynch, 23; Corey, 12. Double-plays—Booth and Meyerle. Umpire, Finny Bough. Time, 1h. 40m.

YALE COLLEGE vs. SPRINGFIELD.

The Yale collegians met the Springfield professionals again in New Haven April 30, and the result was one of the closest and best contests of the season, marred, however, in the eighth inning by an unfortunate accident. Watson, the regular catcher of Yale, was sick, and Ives—who acted as his substitute—ran into a post and broke his right leg just above the ankle. The game, of course, was at once called, and much sympathy was expressed for the unfortunate young man. The Springfields were ahead, as follows:

YALE.	R.	IB.	PO.	A.	E.	SPRINGFIELD.	R.	IB.	PO.	A.	E.
Hutchison, s. s.	0	1	1	1	1	Cassidy, r. f.	0	0	0	1	1
Parker, 3d b.	1	2	1	0	1	Goldsmith, lb.	0	0	6	0	0
Lamb, p.	0	0	0	5	0	Pike, c. f.	0	1	2	0	1
Walden, 2d b.	0	1	1	1	0	Ferguson, s. s.	0	1	0	1	0
Hopkins, 1st b.	0	0	1	8	0	Smith, 3d b.	1	0	0	1	0
Camp, l. f.	0	1	1	0	0	Crane, 2d b.	0	1	4	2	0
Clark, c. f.	0	0	3	1	0	O'Leary, c. f.	0	0	1	0	0
Ives, c.	0	0	3	2	4	Powers, c.	1	1	5	2	0
Ripley, r. f.	0	0	1	0	0	Corcoran, p.	0	0	1	4	0
Totals	1	5	11	13	5	Totals	2	5	21	14	4

Yale	0	0	0	0	1	0	0	0	0	0—1			
Springfield	0	0	0	0	0	0	0	1	1	0—2			

First base by errors—Yale, 1; Springfield, 1. Struck out—Yale, 4; Springfield, 3. Double-play—Yale (l), Clark and Ives. Passed balls—Ives, 1; Powers, 2. Umpire, George J. Hiller. Time, 1h. 40m.

inclosed their baseball ground at New Brunswick, N. J., and professional clubs will find it to their advantage to stop over on their way between New York and Philadelphia, and they will be guaranteed good gate-receipts. The Unions will do the playing as representatives of New Brunswick this season, as the college nine is not prepared to play. The address of the secretary is A. Johnston, Box 242, New Brunswick, N. J.....It is suggested by a Canadian paper that the numerous players under a cloud in the United States should be gathered together in a professional nine in some part of Ontario.....Jimmy Foran, formerly of the Athletics, who is now playing with the Eagles of San Francisco, has the unique record of having been put out three times in a single inning on one occasion while connected with the first-named club.....There was considerable curiosity to see where Harry Wright would locate himself in the inaugural League game at Buffalo May 1. Shortly before it commenced he quietly took his seat in the grand-stand, just in the rear of the Boston players. He spoke to Morrell once, and that player went right up and smashed away for a three-baser.....Chesley, the ex-pitcher of the Californias of San Francisco, Cal., now occupies a State office in Carson, Nevada.

THE RING.

THE RING IN AUSTRALIA.

CHAMPIONSHIP OF THE COLONIES.

Abe Hicken Beaten by Laurence Foley.

Jim Mace Seconds Foley.

After considerable difficulty, this event came off March 13 on the New South Wales side of the banks of the river Murray, and is thus recorded by an eye-witness: The prize-fight for the championship of the colonies, between Laurence Foley of Sydney and Abe Hicken of Melbourne, notwithstanding the vigilance of the police, was fought out to the bitter end, in accordance with the rules of the prize-ring, on March 13. Contrary to expectations, it resulted in an easy victory for Foley. Great interest has been felt in this event on account of the large stake involved, and the fact that a sort of intercolonial rivalry had been created. The stake itself was £1,000, £500 a side; but, to both the men and their backers, this was but a secondary consideration, as the bets had totaled a considerable amount over that sum. In addition to this, both men are in good circumstances. Hicken has been very successful in turf-betting, and is understood to have some few thousands to his credit.

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canadas, must be prepaid, otherwise they are not forwarded.

Letters received for week ending P. M., MONDAY, May 5.

LADIES' LIST.

Atkinson, Maude
Alden, Allie
Audley, Grey
Armond, Arzena
Anderson, Madam
Astorey, Tillie
Blackburn, Mrs. C.
Bernard, Lottie (some-solos)
Bidwell, Caroline
Beaumont, Nellie
Beaumont, Stella
Bent, Bella
Bretto, Emma
Bigwell, Adah H.
Bernard, Laura
Beane, Fannie
Bennett, Emma
Carrara, India
Casell, Mrs. F.
Clancy, Kate
Crayton-Maas, Mrs. Gussie
Dumont, Rose
Dillon, Fanny A.
De Granville, Millie (3)
D'Arcy, Gussie & Lillie
Dimple, Dottie
D'Este, Helen
Drayton, Mrs Bonri
Durell, Barrie
Desmond, Georgie
Davis, Alice (of N. G. Minst.)
Ellis, Lillie (vocalist)
Earle, Marian (of Grant & Thes. Brooklyn)
Esmond, Ella
Everleigh, Kate
Freeman, Susie B.
Freeman Sisters
Flak, May
Gray, Minnie O.
Goss, Mrs. M.
Hamilton, Dollie
Hastings, Kate
Hart, May (actress)
Hermann, Mrs. Millie
Howard, Carrie
Higgins, Lillie
Howard, Lou (vocalist)
Ideal, Belle
Jourdan, Alecia
Josie, Miss
Keith, Mrs. David
Knesss, Mrs. Nelson
Lerwood, Ada
LaKuen, Rosa (banjoist)
Lavens, Mrs. W.
Le El, Birdie (of Hyer's Co.)
Leonard, Adele
McLellan, Jennie (2)
McLean, Mrs. H. C.
McDermott, Nellie (of McDermott Sist.)
Marshall, May
Mc. mor, Estelle (of Campbell's Co.)
Mack, Miss
Mack, Miss (of Hyer Sister's Co.)
Kidder, E. E.
Kilday, Mary (of Gen. Ward's Co.)
Knight, F. (of Si Sullivan & Curdy)
Slocum Co.
Leader
LaRue, Ed.
Lawrence, Atkins
Lilley, C. A.
Linton, Guy
Levantine, Fred
Lewis, J. H.
Lant, Jr., Jerry
Leavitt, M. B.
Lee, Chas.
Leach, John B.
Long, Frank
Lyceum Co.
Laflin, J. W.
Lorella, J. O.
Lockman, H. W.
Mack, F. (late of Sprague & Mack)
Moak, S. (of Mark-lam's Co.)
Manley, C. A. (of Mealey & Marlow)
Moran, Edward
Mack (Wade, Rold.
Monroe, W. O
Mack, W. A.
Mahilon, Das. G.
Mackey, Dave (2)
Mendel, Billy
Mara, W. R. (of Wallack's Comb.)
Mack, J. W. (of Jen. Hughes' Co.)
McNish, Frank
Morosco, F. (of Orrin Bros. Co.) (2)
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Murray's Circus)
Mitchell, H. V.
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Mallon, A. E.
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Morton, J. W.
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Banks, W. J
Brown, Col. T. A. (2)
Burk, Major
Burnett, Alf.
Bliss, G. (with Leotard Bros.)
Baker, Chas. (circus man)
Brown, J. (late of Loftus' Co.)
Cogswell, C. (of Grover's Co.)
Crosby, G. (of Coup's Circus)
Cahill, W. B.
Chiriski, Martini
Constantine & Lawton
Clark & Edwards
Coney, G. W.
Constantine, Harry
Cordella, C. (of Corbella & Victorelli)
Curtis, J. (of Curtis & Carroll)
Cogswell, W. J.
Carson, Jr., Kit
Calice, Myron
Cassidy, John
Davis, W. B.
DeHaven, Claude
Dumont, Frank
Dunnick, C. H.
DeWit, L. (of Orrin Bros. Co.)
Daro, Prof. (rope-walker)
Dixon, Fred (drammer agent)
Dayton, The
Daly, Augustin
DeWit, T. (late of Orrin Bros. Co.)
Dearing, S. (of Hawley's Minst.)
DeBuk, Major
Ellis, E. C.
Elwins, Sig. (late of Newark, N. J.)
Edwards, Frank (agent)
Emerson, Billy "Eureka" (4)
Ericson, F. (character impersonator.)
Elliott, Dick
Fowler, (of Mitchell & Co.)
Ferrell, Mark
Foy, Pat
Forbes, Chas.
Fierce, L. (Union Scout) (2)
Fox, Lucas.
Fox, Wm. (Dutch "bit")
Faralto, E. (of Van Amburgh's Cir.)
Fenton, Jos.
Forsgren, Wm.
Forrester, W. (p. o. "m. London, Eng.) &c.
Foy, P. C.
Gill, W. B. 9c.
Girard Bros. (of Variety Thea., Pittsburg)
Golden, M. (of Goldenle's Co.)
Guy, Sr., Geo. (2)
Gardner, F. (costumer) (2)
Gardner, Chas. (Hop-Light-Loo)
Gardner, F. A.
George, G. o. m. Southampton, Eng.)
Graves, C. L.
Gildersleeve, J. R.
Goodyear, D. W.
Harris, Wood
Howard, Billy (2)
Hayden, W. R.
Hamilton, Jr. (of Gilmore's Band)
Howard, Billy C.
Hilliard, Hunting & Co.
Hillier, Ed. (manager)
Hunter, G. W.
Howard, Lester (Dutch "bit")
Howard, Carrie
Higgins, Lillie
Howard, Lou (vocalist)
Ideal, Belle
Jourdan, Alecia
Josie, Miss
Keith, Mrs. David
Knesss, Mrs. Nelson
Lerwood, Ada
LaKuen, Rosa (banjoist)
Lavens, Mrs. W.
Le El, Birdie (of Hyer's Co.)
Leonard, Adele
McLellan, Jennie (2)
McLean, Mrs. H. C.
McDermott, Nellie (of McDermott Sist.)
Marshall, May
Mc. mor, Estelle (of Campbell's Co.)
Mack, Miss
Mack, Miss (of Hyer Sister's Co.)
Kidder, E. E.
Kilday, Mary (of Gen. Ward's Co.)
Knight, F. (of Si Sullivan & Curdy)
Slocum Co.
Leader
LaRue, Ed.
Lawrence, Atkins
Lilley, C. A.
Linton, Guy
Levantine, Fred
Lewis, J. H.
Lant, Jr., Jerry
Leavitt, M. B.
Lee, Chas.
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Manley, C. A.
Mack, Barry & Kernell)
McGann, Billy (vocalist)
McCue, H. L.
Mack, Dave
Milligan, Robt.
McGann, Billy
Meade, J. (of Gates' Co.)
McAuley & Howe
Murphey, J. C. (vocalist)
Naoni, Frank (juggler)
Negretto, Jno. R.
Nelson, J. (of Hawley & Noon)
O'Reardon, M.
Orrin Bros.
O'Neal, John (of Variety Co., Philadelphia)
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Phillips, H. (of Gilmore's Band)
Parks, J. (of Van Amburgh's Cir.)
Percy, C. A.
Pilot, F. (of Jansuchek's Co.)
Paddock, H. T.
Quinlan, J. J.
Raymond, J. T.
Rice, E. E.
Rice, Dan
Harris, R. (late of Franklin, N. J.)
Rice, J. (of Welch & Rice's Minst.)
Richards, O. E. (manager)
Runnells, Burnell
Rolando, W. (of Rolando Bros.)
Reynolds, Barney
Rice, Billy (comedian)
Riley, B. (manag. Jubilee Singers)
Robyn, W. C.
Rankin, G. W.
Smith, John
Sherman, A. (of Bryant's Minst.)
Stone, John
Smith, E. A.
Sawtell, Sig.
Short, T. V. (musician)
Stickney, H. (of Hengler's Circus) (4)
Stevens, W. O'Dale
Siegrist, L. (of Orrin Bros. Co.)
Stansill, Jerome
Sweet, J. D.
Somerby, Rufus
Sargent, Hyer
Stevens, R. E.
Samuels, Mr.
Sullivan, W.
Sullivan & Curdy
Sanford & Wilson
Sun, D. (aquatic-artist)
Sheehan & Jones
Slavin, J. H.
Scanlon, W. (of Scanlon & Cronin)
Sherrett, Geo.
Stiles, J. (of Haverly's Minst.)
Straight, Ned
Tryon, H. C.
Tillotson, J. K.
Tomlinson, Ed.
Tinkham, Ed. A. (2)
Tribble (not Trimble), Harry
Texas Jack's Comb., Manager
Tayleure, C. W.
Thompson, D.
Vanderbilt, Frank (2)
Villa, S. B.
Van Riper, Tom
Vaughan, A. (English p. o. mark)
Welston, H. (of Welston & Fox)
Walton, Mr.
White, H. A. (2)
Wallace, Gus C.
Whitney, Chas. (agent)
Wiggins, T. A. (wizard)
Washburn, E. S.
Wood, Abe
Willard Bros.
Williams, Chas. J.
Williams, H. A. B. (2)
Wingfield, John
Walton, H. S.
Wood & West
Wilson, C. F. (2)
Welch & Rice Minstrels
Walsh, C. (of Turner & Walsh)
Zimmerman, E. C.

GENTLEMENS' LIST.

Allyne, Prof. E. T. (2)
Austin, Chas. & Annie
Archer or Lu-lu Delmay, A. R.
Armstrong, H. (late of Eagle Thea., N. Y.)
Allen, Billy (of Emmett's Co.)
American 4, The
Ash, Prof. (late with Metchear)
Austin, Chas. & Carrie
Awbrey, Robt.
Archey, Chas. (pianist)
Atkins, W. A. (of Anderson & Clarence)
Barron, Bobby
Butler, F. (of Butler & Mackie)
Bush, J. T.
Boyd, John (p. o. m. Belfast, Irel.)
Barnum, Frank
Benton, Chas.
Beard & Derby
Banks, Chas. (comedian)
Blaisdell, J. (of Wallace & Canfield.)
Barnum, G. (late with C. Fechter)
Berkley, John Philip
Beckers, W. W.
Bingham, — (ventriloquist)
Barlow, Wilson, Primrose & West
Barry, Mr. (of Barry & Kernell)
Banks, W. J
Brown, Col. T. A. (2)
Burk, Major
Burnett, Alf.
Bliss, G. (with Leotard Bros.)
Baker, Chas. (circus man)
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Constantine, Harry
Cordella, C. (of Corbella & Victorelli)
Curtis, J. (of Curtis & Carroll)
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Carson, Jr., Kit
Calice, Myron
Cassidy, John
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Hilliard, Hunting & Co.
Hillier, Ed. (manager)
Hunter, G. W.
Howard, Lester (Dutch "bit")
Howard, Carrie
Higgins, Lillie
Howard, Lou (vocalist)
Howard, G. C.
Huber, H. (of Huber & Gildon)
Hall, E. (of Dup. & Ben. Min.)
Howorth, J. (of Howorth's Hibern.)
Irving, P. H.
Ince, J. E. (actor)
Igo, Chas.
Jones, S. (of Bryant's Minst.)
Stone, John
Jess, — (of Jess & Wade)
June, S. C. (agent)
Jack, S. T
Keating & Sands
Kelly, Jas. A.
Kelly & Lesley (2)
Keene, Jule
Keeshin, C. H.
Knepel's Co. (of Orrin Bros. Co.)
Knight, Walter H.
Kling, W. (of Hyer Sister's Co.)
Kidder, E. E.
Kilday, Mary (of Gen. Ward's Co.)
Knight, F. (of Si Sullivan & Curdy)
Slocum Co.
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Lawrence, Atkins
Lilley, C. A.
Linton, Guy
Levantine, Fred
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Tillotson, J. K.
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Tinkham, Ed. A. (2)
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Thompson, D.
Vanderbilt, Frank (2)
Villa, S. B.
Van Riper, Tom
Vaughan, A. (English p. o. mark)
Welston, H. (of Welston & Fox)
Walton, Mr.
White, H. A. (2)
Wallace, Gus C.
Whitney, Chas. (agent)
Wiggins, T. A. (wizard)
Washburn, E. S.
Wood, Abe
Willard Bros.
Williams, Chas. J.
Williams, H. A. B. (2)
Wingfield, John
Walton, H. S.
Wood & West
Wilson, C. F. (2)
Welch & Rice Minstrels
Walsh, C. (of Turner & Walsh)
Zimmerman, E. C.

INTRODUCTORY.

MONDAY, May 5, '79.

After May-day's unfitful fever of moving, New York sleeps well. What a pity it is that we ever selected the beautiful month of May for our annual upheaval, when everybody is expected to get up and dust, and change their habitation for other ills they know not of. We had always associated the first of May with the modest violet, and the sweet-scented lilac, and the acrobatic johny-jump-up, and other tender members of the flowery kingdom; but New York puts in their stead pans, and kettles, and broken dishes, and fractured chairs, and dislocated looking-glasses, and other articles of general household utility; and when we hunt for a haven of rest at the close of the day, in many instances we find that our "lodging is on the cold ground." May-day is off her head, anyhow; she is no more like she was in "the light of other days," than potato-soup is like clam-chowder. The opening days of the month, this year, found frost upon the mountain-top and daisies in the valleys; snow a-lingering and alighting on the Alleghanies, and ice a-floating and a-putting on the lakes. What sort of behavior is that for May, we should like to know?

"You must wake and call me early,
Call me early, mother dear,
For I mean to be the Queen of the May, mother.
The gladdest of all the year.

is no longer heard in the family circle on the eve of May-day; but in lieu thereof it is:

"Scrub, scrub, thump, thump, pack up and away."

For deal a bit of comfort is there on the first of May. But let us drop the curtain on this moving scene, and leave May-day to her misery.....Managers are doing their level best to infuse some sort of life into the tail-end of the season, but it is uphill work with many of them. There were several dramatic convulsions last week, but, alas for the rarity of Christian charity, their calamities were freely all. To welcome in the eve of May, Augustin Daly introduced to New York society a contemporaneous something in the shape of a play that would have been laughed to scorn by the Bowery gods when that classical region was in the height of its glory. "L'Assommoir" is the title of this bantling, but alas! some more of its kind will ne'er be needed here. In his attempt to nickel-plate the rough and rusty edge of the French play, Mr. Daly has destroyed all that made the success of the venture in Paris. Even the wash-house scene, the one that would disgusts a heathen Chinee laundryman, and make him cry for vengeance on the head of such washerwomen as Maude Granger and Betty Rigl. Their water effect was not even of a watery character, instead of dashing whole tubs of nealding water over one another, and making each look like a drowned rat, as it might be, these gushing washerwomen scattered about as much of the aqueous fluid around and about them as would have served for the christening of a fresh infant. "Our Jim" says that if he'd had the same chance as Maude Granger had, he'd a-drowned Emily Rigl. "The Assommoir" is no good, and the Olympic, under its new regime, must try a real society drama if success is to be the measure of its reward.....Some daring manager, whose name, position and financial resources, has been withheld, made an effort last week to carry the great Globe upon his shoulders by presenting a colored "Pinafore" company to our notice; but, though "the colored troupe fought bravely," and even planted its red-coated sentinels outside of the ramparts, there was not such a brilliant outpouring of the first families of the city as had been looked for, and the manager and his seafaring associates mourn the hopes departed.....Things theatrical are greatly checkered, and, although this early "we are in receipt of great preparations for the next season, some managers would be better satisfied could they read their title clear to a clean bill of health for the remainder of the current term. Edgar & Fulton of the Broadway have not had an unparalleled success in their venture with the Broadway Theatre. They had a little spurt with the church-choir people, but their other presentations were not "of a highly successful character," and the season will close minus big money:

Oh, Cavendish she went back on the boys,
And the Knights didn't pull up the bit;
And Edgar came not with his Shakespeare again—
Perhaps it's as well as it is.

The Last Children" don't help matters at the Union-square Theatre, and they will cease being "Lost Children" on the 17th of May, when the regular season terminates. Rice's Surprise Party open a Summer term May 19, and it will be a Surprise Party indeed should they be able to impart strength to the Union.....The Madison-square Theatre seems to have got along pretty well, for the management has already reduced the prices of admission, which is "greatly to its credit."....Aimee must feel somewhat sore over her ill-success at Booth's Theatre, despite of "her recent severe indisposition." She makes a change of base this week, goes to the Park, where the "Engaged" company are no longer engaged.....Probably the most go-ahead manager in the city just now is "Jack" Haverly. He has mastered the Lyceum with his Mastodons, and next week he follows up his Minstrels' success with the Castle and Peake "Pinafore" crew. Big thing. All hands stand by to splice the mainbrace and do other seafaring feats.....A word with you, dear reader: The "Double-headed Nightingale" on exhibition at Brewster Hall is not a blackbird, as you might suppose, but a pair of young colored girls who in their lives were not divided, and so forth; a sort of Siamese twins of the opposite sex, and of the colored persuasion. Take 'em in—it's a good show.....There is not a particle of truth in the rumor that Mark Gray, the great American shoutist, is coming here. He's in durance vile for his vile act in Chicago; so our friends need have no fear:

Go along, go along, have no alarm,
Mark Gray is safe enough, and can't do any harm.

.....Wallack's people will continue to play "snowball" until May 17, and then the regular season will end. Not much filthy lucre made there this season. Why?.....Our Jim" is desirous of ascertaining whether "Mr. and Mrs. Adalina Patti were called before the curtain on corks because they belonged to the Jolly Corks?" Also whether "Neilson the actist is a bigger man than Nilsson the singist; and, if so, why and wherefore?".....This is important: The pedestrian fever is spreading to such an extent as to warrant theatrical managers in adding to their stock of walking gentlemen and ladies. Three cheers for the New York newsboy Brodie, who carried off the medal in Philadelphia. The Press Club ought to give him a banquet. John McCullough has had more than his share of 'em. Come back, Stephen.

Chip-en for a welcome to Brodie,
Who unto no clique doth he todie;
He walketh straight on,
Like his father's own son—
Three cheers and a tiger for Brodie.

.....On reading that Johnny Wild and Billy Gray Gray's the insane name of the man who shot at Booth, but this is not that Gray) are to have a joint testimonial, "Our Jim" is anxious to learn if Delmonico is to provide the joint, and whether the press is to be admitted free.....Wasn't that a curious present for cultivated people like those of Cincinnati to make—Cary Morris' Bear. It was a muzzler-colt—so entirely different from the animal which that city makes a specialty of. Clara, probably, will think she must hang it up to preserve it. That's the way a good many of our New York rounders preserve their credit for beer and things.....Happens Tony Pastor, in his travels in other lands, should collide with some other combination, and Tony's steamship should get a small hole knocked out of the roof, while the other seagoing craft should have her upper floor driven to such an extent as to admit oceans of water, why would Tony and his Great Eastern have the advantage of the other "Pinafore" crew? Because he carries a Thatcher and "cark"-er with him. [No, Jimmy; the pie-biter is not among the walkers for the belt this season.]....."Crocodiles and alligators and snakes didn't go down very well in the grotto-scene at Niblo's last week. They were too much for the performing Swan. [Swan is the name of the gentleman who has the crocodiles and things under his control, except when they get the best of him: then they take him under subjection.—ED.].....Alas! on the spot where Dan Bryant and his merry minstrels used to give performances "without vulgarity," Messrs. Koster & Bial are to open a beer garden this evening; and by all odds look sharp.—ED.] account, the alterations have cost a fortune, and I've thought it prudent to italicise special points of interest.—ED.] pile of money. We ought to add that the new managers will continue the cork business. [The disinterested reader will observe with what cleverness we introduce these new bits.—ED.]....The musicians and actors at the Windsor Theatre must be a quarrelsome set of people, else why are they always on the strike, we should like to know? On Wednesday night they quit all of a sudden, and went forth no one knew whither. It is said that salaries were not paid. How any man who loves art can stop his artistic work on such a frivolous pretext as that, makes us wonder if that is the way artists did before the flood.....When we inform you that Salsbury's Troubadours are to appear at the Brook" at the San Francisco Minstrels' next Monday, we do not wish to be understood as saying it will be an *aquatic* entertainment. The Troubadours, not being over their heads, have no cause to go a-swimming.

Salsbury couldn't go into swim,
Nor meander in the water—
Seats in the orchestra fifty cents,
In the balcony only a quarter!

[We make our own poetry and write verses for scrapbooks to order.—ED.].....When the mantle of Shakespeare, bathed in blood, floated o'er the walls of vanquished Quito — What is it, Jim? Who won the race? Yes—won it by a neck? Why not? "I haint zackly clear on to that pint; but it was won with hands down. I think it's Parole or Hawdon, or one or the other; but it was a tearin' race from the word 'Go.'" Go down at once and ascertain who has won the boat-race.].....No man of common sense can be harmed Mr. Booth since last week, which goes to show what rapid advancement we are making towards civilization.....Don't forget "Zeke" Chamberlain's benefit at the Union-square Theatre next Friday night. "Zeke's" one of the boys, charming boon companions, and accepts your tickets, without scowling upon you. That's a big point in his favor. Let's engage a brass-band and make things lively for Zeke. [*Postscript*—This is honest Injin, as he don't pass anybody in free.—ED.]..... That was a poor dodge to attempt to set the Cruelty Society people on the alleged juvenile "Pinafore." Ah!....A calf with eight legs has just come to light—that is one more leg than all previous efforts. Prejudiced Englishmen who say we lack art in America ought to feel rather mean after that.....They say" that Dan Rice the clown is lying dangerously ill at San Antonio, Texas. Likewise, that a wild beast recently escaped from a menagerie in Marlboro, Mass., and is foraging the country for miles around. And so early in the season, too.....Although "The Assommoir" is a purely moral and temperance drama, the press unites in saying that between the acts the habitues go out just as usual to get beer and whiskey.....The manner in which the "opera troupes" are doing "The Chimes of Normandy" induces the suggestion that the title be changed to "The *Crimes* of Normandy." With malice towards none, etc.....At the Fifth-avenue Theatre, on Friday evening last, Miss Sallie Rober was the recipient by one of the soldiers engaged in "Fatinitza." It is evident that Mr. Harkins has not given proper attention to the drilling of his recruits forces. When August Belmont, in a collision with a "common truckman," was thrown out of his carriage and injured by the fall, the colliding truckman was sent up for ten days. Is Miss Sallie Rober's injuries to go unavenged?.....["Hooray! Hanlan won it by two feet!" Most people imagine he won it by two hands. "Kin I go home" I'm sick. Did yer hear about Brodie? Why we're winnin' *everything*. Kin I go?"

FACT AND FANCY FOCUSED.

George K. Fortesque was unable to play one night last week, and his place as Catherine in "Evangeline" was taken by his wife, who, were she twice her size, would scarcely be half his. It was a neat hit by Le Blanc when the substitute made her first entrance: "O Katty! how you have shrunk!".....April proved a severe month for circus-riders, and May opens promisingly. In York, Pa., on the 1st, Miss Addie Austin, equestrian with Cooper & Bailey's Circus, fell from her horse and broke a leg.....In Providence, R. I., on the 30th, the copyright of "The Lady of Lyons" will expire, and no fee can be claimed either for printing or acting the play. This chiefly concerns Great Britain, however.....In leaving the Olympic Theatre, after rehearsal, and in going to her residence, Miss Emily Rigl, on the 28th ult., lost her pocketbook, containing $40. She rode home in a coupe, and the police have since been searching for that vehicle.....According to the report of the business administrator of Reg De Barr's estate, one St. Louis daily newspaper took $400 worth of free tickets from De Bar in a single season, another $500 worth, and a third $700. No wonder the comedian was haunted by the fear that he would die poor.....It is not always safe to eject tramps from a railroad train. One of twenty who had been bounced from the London circus-train at Bath left "some" behind. He caught on, April 30, got back upon the train, opened the cage of the fullsized Brazilian jaguar, and then, like the ferocious beast, made his escape. The jaguar two years ago cost $1,500. But that is not all. No man's life is now safe in Pennsylvania, for the mangled remains of a human being were found on the Wyoming division, and the heart medical absurd to believe that the remains are those of that spiteful tramp.....Miss Julia Gaylord, accompanist to her mother, and also by F. C. Packard, tenor of the Carl Rosa English-opera Troupe, arrived here from England early last week in the steamship Wyoming. Miss Gaylord, playing in the opera-bouffe "Le Parisian of Paris has been investigating the personal estate of French female professionals, and it has arrived at the conclusion that "Ellen Andree of the Palais Royal has the finest arms, Marie Heilbron the finest diamonds, and Alice Regnault of the Gymnase the finest underwear that have ever been known in theatrical annals".....In Chicago, recently, Stuart Robson being behind time, Crane had to play both Dromios for about half an hour, it is said.....A new version of "Jack Cade" is being prepared for John Heela Hough.....In Marian Singer of the play "Evangeline" Troupe a Philadelphia journalist fancies he sees that which "looks like an incarnate sunbeam in a blonde wig." A sunbeam in tights will be next in order.....Ben A. Baker is down with rheumatism in the city. Loungers who do not attend the rehearsals of the Cincinnati Songerbund are not to be permitted to appear in its concerts.....The Shakespeare Club of Wheeling, W. Va., entertained John McCullough a few days ago, and vandalized the Senate Chamber of the Capital by setting table and popping corks therein.....Mrs. John Sefton is in San Francisco with her daughter, Mrs. C. B. Hill.....Miss Sara Jewett was in Boston last week.....Sidney Grundy's light and airy "Snowball," reviewed in our columns at the time of its original production abroad, was tossed about the stage of Wallack's Theatre all last week, and afforded an opportunity for the reappearance there of Charles Coghlan. Being a juicy bit, like the "Pink Dominos" in which he figured around the corner a year and a half ago, "The Snowball" suits him.

CITY SUMMARY.

JOHN ALFRED MACK'S drama "Adele the Saleslady" received its first representation at the Bowery Theatre April 28, and was awarded a favorable verdict, which it continued to deserve during the week. The plot portrays the trials, sufferings and many indignities to which a large class of our population are subjected; but virtue as personified in Adele is finally permitted to obtain a brilliant and unequivocal success over villainy, notwithstanding the machinations, the power and the temporary prosperity of the latter. The interest, keenly aroused at an early stage of the story, remains unabated until the fall of the curtain, and is provided with ample proof of the author's constructive ability and literary merit. The cast, a numerous one, was as follows: Adele Ellesmere the Saleslady, Miss Agnes Wood; Huldah Delmarte, Miss Kate Glassford; Bella Golden, Miss Millie Sackett; Mrs. Goddard, Miss Van Buren; Mrs. Crossley, Miss Ella Adams; Mrs. Silluck, Miss Ethel Gray; Mary Thurslow, Miss Ethel Allen; Sarah Madden, Miss Belle Berrie; Julia Corsen, Miss Ada Foster; Tillie Taker, Miss Josie Patterson; Arthur Thornton, Jos. F. Wintringham; Judge Thornton, Col. Robert Barton, Maurice Pike; Rufus Rigsby, Neil Gray; Peleg Peddigrin, Geo. C. Davenport; Augustus Clarence Mapleton, George Hunter; Police-justice Jones, A. Coope; Loring Lowcraft, Charles F. Seabert; Howell Dodli, George Douglas; William Lockitt, Clarence Seymour; Mosby Saltid, D. Edwards; Varry Clever, George Johnson; Asa Lifter, M. Bond; James, J. Biglin. Miss Agnes Wood was well adapted to the requirements of the role of Adele, and succeeded in awakening the sympathies and applause of her audience as the play proceeded. The rest of the characters were well supported, and much taste was displayed in the stage accessories, the scenes of a ball-room, the interior of a large drygoods-store and a snowstorm being deserving of especial favorable words of praise. The play was preceded by "Hunting a Turtle," in which Mrs. W. G. Jones, Geo. C. Davenport, Jos. P. Winter and Chas. Foster favorably figured, making up an amount of mirth sufficient to fill the audience in good humor. "Adele the Saleslady" will remain the attraction for the current week, to be followed by C. Edmon Pillet's new sensational drama entitled "Skvoz Strio, or the King of the Galley-slaves."

PAT ROONEY'S COMBINATION closed their season in Tony Pastor's May 3. Tom Maces and Mike Nolan gave thrilling feats of difficult feats upon high trapezes, including somersaults and pirouettes in the air while leaping from bar to bar, and later in the evening they displayed further evidence of their gymnastic skill by clever horizontal-bar performances: Charles and Eddie Foy, in sketches, dances and vocal duets, as well as solos and duets upon trombones, made a very favorable impression; Billy Mayo and George Fash in the sketch of "Dancing for that Cake" made a hit in grotesque acrobatic and contortionist exhibitions; Sing Lee, in Chinese and popular songs, which were listened to with pleasure; Fred Levantine's juggling of large globes, a barrel, and a large table we have so recently reviewed that now we need only add that they were up to their customary standard; Frank and Walter Davis in their "Wrong Bird" act, and Frank Davis in the "Scarecrow Night On." Arrivals May 5: T. E. Jackson and Coral Leigh, Charles and Annie Whitney, Ada Forrest, Fannie Davenport, Turner and Geyer, Kearney and Powers, and Fernando Fleury.

AT HARRY DEVERE'S varied entertainment continued as popular as ever last week, large audiences being nightly present. Major Burk's military act was a very attractive feature. Postelle and Armstrong in their sketch "Chips," introducing their dog Jack, produced a decidedly favorable impression. Frankie Russell, serio-comic; Campbell and Burke, Dutch sketch-artists; and "Chilperic," to be sung by Mabel Florence, Bella Norton, Nellie Beaumont, Irene Osborne, Maggie Willett, Catherine Maxwell, J. R. Morris, C. Worley, G. C. Adams, W. H. Griffiths and H. C. Perry.

MLLE. BARETTA, J. W. McKee, Eugene Blitz, the Barlow Brothers, and Prof. A. W. Sawyer are the arrivals at the Theatre Comique May 5.

THIS IS THE LAST WEEK of Haverly's Mastodon Minstrels in Haverly's Lyceum Theatre. A change of programme will be given.

MIDGETS.—Lucie Zarate and General Mite closed a twelve weeks' season in the Masonic Temple May 3.

TONY PASTOR'S TRAVELING COMPANY are to perform in the Grand Opera-house during the week commencing May 12.

JOHN FRANCIS CITTI, late superintendent of the Lyceum Theatre, died April 29, aged 48 years. His funeral took place from his late residence May 2.

"LAST LYNNE" is to be the attraction this the last week of Modjeska's engagement in the Grand Opera-house.

DEATH OF THOMAS RYAN.—The proprietor of the Union-place Hotel, corner of Broadway and Fourteenth street, which he had conducted for the past eight years, died at twenty minutes past three o'clock on the morning of May 5, in the fifty-first year of his age. His health had not been good for some time past, and on May 2 he had a congestive chill, and his physician was sent for. There was little apprehension of the disease terminating fatally until the night of May 4, when his family were summoned to his bedside. From his long connection with theatres, and his hotel being extensively patronized by professionals, he was known throughout the country. In company with John Dennett he kept the restaurant in the Old Bowery Theatre for many years, and when the New Bowery Theatre was opened, by the late James Lingard and the late George L. Fox, he held a similar position there. Later, in company with Neil Bryant, he kept a restaurant in this city, and during the past three years he kept a place called the Pavilion at Coney Island. He had a large acquaintance with all classes of people, and was of a very generous disposition. The date of his funeral has not yet been fixed.

"L'ASSOMMOIR."—The Olympic Theatre was opened Wednesday night, April 30, under the management of H. Wertheimber, assisted by John Moore, stage-manager; J. St. Maur, business-manager; G. W. Reed, prompter; and Charles Peters, leader of orchestra. The attraction was Augustin Daly's adaptation, in nine tableaux, of Bushnac and Gastineau's dramatization of Emile Zola's novel entitled "L'Assommoir," which was acted with the following cast: Coupeau, Harry Meredith; Lantier, R. T. Ringgold; Goujet, J. Clinton Hall; Poisson, Frank Sanger; Mr. Boots, Harry Hawk; Bibi, C.

RICE'S "EVANGELINE" COMBINATION opened April 2 for one week in the Opera-house, Pittsburg, Pa., appearing to a large audience. "Evangeline" was repeated 29 with similar success. Dr. James L. Thayer's benefit took place afternoon of April 30, but the attendance was not so numerous as expected, nor commensurate with the merits of the performance. "Pinafore" was produced for the night's entertainment, and our correspondent says: "I believe it was the intention to repeat it, but the rendition of some of the parts was so unsatisfactory that it was replaced by 'Evangeline' May 1, 2, and matinee 3. 'Conrad the Corsair' was presented night 3, when Daniel Silvers, officer, and Louis Garber, doorkeeper, took a joint benefit, which was liberally patronized. The 'Evangeline' Combination opened and closed the regular season at this house. John A. Ellsler will continue the lessee and manager next season. It is stated there will be no stock company.....Fred Barton, stage-manager of the Pittsburg Opera-house, left this week for Chicago, where he assumes a like position in Haverly's Theatre.....A social session of the Elks was held April 27, and a generally good time was had. Messrs. Dick Gorman, McKay, Mettler, Rudolph, Hughey Dougherty and Eugene Smith's orchestra furnished the audience with a literary and musical entertainment which was much enjoyed. The guests made Chairman Carmack the recipient of an elegant bouquet. The membership of the order is steadily increasing in this city.....Harry Ellsler was in town this week, and reports business good with his 'Pinafore' company in Eastern Ohio. The cast of the principals is the same as when the combination left Pittsburg, with the exception that Fred Stowell now takes the part of Dick Deadeye. 'Trial by Jury' is in rehearsal, which will soon be produced in addition to 'Pinafore.'.....A complimentary benefit will be given Beckie E. Camp, Elmer E. Shaner and John P. Kunkel by members of the Olympic Dramatic Club of Pittsburg on May 21 at the Fifth-avenue Lyceum. 'Evadne' will be presented, with the beneficiaries in the roles of Evadne, Colonna and Vicentio.....Harry Alden of this city has presented the Elks with a large and handsome Bible."

MISS ADELE BELGARDE, a debutante of promise, played the title-role in "Hamlet" May 1, 2 and 3, and Rosalind in "As You Like It" matinee 3, at the Griswold Opera-house, Troy, N. Y., to growing audiences. Our correspondent says: "Miss Belgarde is believed to be a young Jewess of New York named Levy, and a pupil of Emilie Leicester, who ably played the Queen. She is of slight build, little above medium height, intelligent, good-looking, and dresses superbly. Her reading is good, with the exceptions of a habit of letting her voice fall towards the close of a speech, and some defects of pronunciation. Her attitudes are not ungraceful, and her general carriage far above the amateur or novice standard. Her support was generally good. F. C. Houbner as King, C. G. Craig as Ghost, J. Leslie Gossin as Laertes, Thos. E. Morris as Polonius, Charles Harkinson as Horatio, Angelo Torriani as Rosencrantz, E. D. Tannehill as Guildenstern, Miss Blanche Metzger as Ophelia, W. H. Lytell as First Gravedigger, John Matthews as Second Gravedigger, Louisa Muldener as Ophelia, Laura Linden as Player Queen, etc. Her Rosalind was a good performance. Under tour-management of Sam. W. Fort she will appear in Fuller's Watertown 6, Gouverneur 7, Antwerp 8, Syracuse 9, 10.....Robson and Crane in 'Comedy of Errors' 9, 10.....Lotta 12.....A gallery and three divisions of the house are to be added to Rand's Hall forthwith."

MISS ADELE BELGARDE was the attraction at the Leland Opera-house, Albany, N. Y., April 28, 29, 30.....A Celebration was given at Harmanus Bleecker Hall May 1, 2, 3, by Collier's Combination, to light business. They open in Montreal 5, for one week.

"THE SOLDIER'S TRUST" COMBINATION opened Albaugh's Holliday-street Theatre, Baltimore, Md., April 28, to almost the same cast as that given here May 13, 1878. It being the tag-end of the season, the business done was only fair. Their route is Wilmington, Del., May 5, 6, Easton, Pa., 7, Pittston 8, Scranton 9, 10, and Albany 12, one week. Eliza Weatherby's Frolliques open 5.....The Criterion Comedy Company open in Ford's Grand Opera-house 5 in "Caste."

IN THE PROVIDENCE (R. I.) OPERA-HOUSE the Narraganselt Boat Club's "Pinafore" was sung April 28, 29. The Wilkinsons played in "Uncle Tom's Cabin" May 1 to fair business. The Boston Museum Company is "At Sixes and Sevens" 2, 3, matinee 3, same. The Boston Museum Company in "Pinafore" is billed for 7, 8. Harry Bloodgood takes a benefit 6.....At Long's Opera-house Joseph Proctor appeared to fair business May 2, 3. Dolbe Bidwell and J. C. Myers' company are to appear 6, 7, 8.

AT THE COURT-SQUARE THEATRE, Brooklyn, May 3, B. F. Dugan was the recipient of a complimentary benefit, the bill being an attractive one, at both the matinee and the night performance.

JENNIE CHRISTIE, soubrette, and W. C. Miller, leading, both juvenile business, can be engaged through their agents, Brown & Barnes.

MANAGER J. C. MYERS, with Dolly Bidwell as star, is to give performances in Willimantic, Ct., May 5, Providence, R. I., 6, 7, 8, Woonsocket 9, 10.

MARIE GORDON in "That Lass o' Lowrie's" is announced in New Haven, Ct., May 5, Providence, R. I., 6, 7.

JOSEPH PROCTOR'S locations are Newport, R. I., May 5, Fall River, Mass., 6, New Bedford 7, Taunton 8, Brockton 9.

WILLIAM WARREN and the Boston Museum Company in "My Son" are billed in Worcester, Mass., May 5, Springfield 6, Hartford, Ct., 7, Waterbury 8, Meriden 9, New Haven 10.

LOTTA, supported by Abbey & Schoeffel's Company, play in Salem, Mass., May 5, Lynn 6, Lowell 7, Worcester 8, Hartford, Ct., 9, Springfield, Mass., 10, Troy, N. Y., 12, Syracuse 13, Albany 14, Albany 15, 16, 17, concluding a tour lasting thirty-two weeks.

AT THE METROPOLITAN THEATRE, Minneapolis, Minn., "Nick of the Woods" was played April 28, 29, 30, May 1. It was creditably given, but the attendance was rather slight. May 2 was a benefit for the benefit of E. B. Marden, when "Led Astray" was given. "The Phantom" is underlined.....At the Academy of Music Sam Lucas and company reappeared April 26, and on 27 gave a sacred concert to a large house. Milton Nobles is booked for Oct. 6.

AT THE OPERA-HOUSE, Rochester, N. Y., April 28, the Buffalo Church-choir "Pinafore" Company commenced a three nights' engagement, which proved fairly successful. May 1, Manager Rial inaugurated his season with Grover's "Our Boarding-house" Company, which held the boards to good business for three nights. Announcements: For May 5, Robson and Crane; 7, 8, Rice's "Evangeline" Troupe; 9, 10, the Swedish Lady Quartet.

MISS JANE COOMBS in "Engaged," supported by a good company, opened at the Euclid-avenue Opera-house, Cleveland, O., April 28. Owen Fawcett shared the honors with the star. The attendance for the week was only fair. Route: St. Louis May 5, one week; Cincinnati 12, one week, Louisville 19, 20, 21, and Indianapolis 22, 23, 24.

MUSICAL.

AN OLD MUSICIAN named Kammerer, who for several years had played in the orchestra of the Walnut-street Theatre, Philadelphia, died suddenly in that city April 29, leaving a little daughter unprovided for. A literary and musical entertainment will be given for her benefit at Maennerchor Hall 18.

COL. HANKINS' Church-choir "Pinafore" Company, which played in Camden, N. J., last week, has been served with writs of attachment by non-paid billposters and printers.

"THE EVANGELICAL LIGHT," Tony Pastor's latest song, is published by Harding, who advertises.

LOUISE LINDEN, saxophone-soloist, can be engaged. See card.

A PICCOLO PLAYER who can play tenor or baritone in brass is wanted by Geo. Sutton, who advertises.

"THE SORCERER" was presented in Ford's Grand Opera-house, Baltimore, Md., the past week, to only ordinary business. As an afterpiece "Cox and Box" was given in a musical dress, and was successfully rendered by Frank Martin as Box, Young as Cox, and Pierson as Sergeant Bouncer. "Pinafore" was substituted May 1, and after that date both "Pinafore" and "The Sorcerer" were given. Business fair.....'The Sleeping Beauty," under the personal direction of George S. Gardner, has been drawing excellent houses at the Academy of Music.....The Standard Theatre Company, with Eva Mills as Josephine, open in the Academy of Music 5 with "Pinafore."

GEO. C. DOBSON'S simplified method for the banjo is advertised elsewhere.

S. S. STEWART'S system of banjo instruction is noticed in his card elsewhere.

W. M. HOGAN, leader of orchestra and band, soloviolinist and cornet-player, who this season is leading at the National Theatre, Philadelphia, Pa., will be at liberty about June 1. He advertises in another column.

JOHN MAGEZ, banjo, violin and guitar manufacturer, inserts his card in another column.

THE HOME "PINAFORE" COMPANY of Buffalo, N. Y., sang in Rochester, N. Y., April 28, 29, 30, Batavia May 1, Lockport 2.

HELEN S. WARREN has been re-engaged for the Summer season with Shaffer's Bellringers.

L. A. BLANCHARD, agent for Courtois' musical instruments, advertises that maker's cornets, and he will send catalogues of orchestra and band music on application.

AT THE PARK THEATRE, Brooklyn, last week, the Oates Opera Company did only a fair business except on the "Pinafore" nights, owing partly to the rush to Barnum's Circus. "Les Cloches de Corneville" was performed April 28, "La Mascotte" 29, "Fra Diavolo" 30, "Pinafore" and "Cox and Box" were put on May 1 and drew good houses the rest of the week.....The Young Apollo Club of New York is to begin a week's engagement in the Athenæum May 5, singing "Pinafore."....The Church-choir Company are to appear in "Pinafore" this week in the Court-square Theatre.

"TRIAL BY JURY" and "H. M. S. Pinafore," with the original Boston Museum casts, are to be sung in Plymouth, Mass., May 5, Taunton 6, Providence, R. I., 7, 8, Newport 9, Cambridge, Mass., 10.

MRS. H. F. KNOWLES received marked attention from the Montgomery Grays of Montgomery, Ala., while singing in that city recently, in recognition of the fraternal welcome tendered the organization while in Boston four years ago.

THE GLEE CLUB of Tufts College, Somerville, Mass., gave a concert in their chapel 30. The solo vocalists were May Alice Yars, soprano, and Miss Nellie Ferguson, contralto; pianists, Miss F. F. Barbus and Mr. E. M. White; and Professor Moses T. Brown, reader.

THE ARION QUARTET of Harvard College gave a concert of old English glees in Reading, Mass., April 30.

THE SWEDISH LADY QUARTET is announced to sing in Troy, N. Y., May 22, prior to returning to Europe.

ALICE OATES and troupe commence a week's engagement in the Leland Opera-house, Albany, N. Y., May 5.

MANAGER FORD will produce "Pinafore" at the National Theatre, Washington, D. C., May 5, with a colored troupe.

W. A. POND & CO. advertise several pieces of music, which they will send free to the profession.

NOTHING NEW at the North Broad-street Theatre, Philadelphia, last week. "The Contrabandista" and "Pinafore" drew well and will run ad infinitum. Miss Katie Thayer plays Buttercup at the matinee, Laura Joyce doing so at night. Ella Montejo and Hattie Arnold continue to alternate as Josephine. Adelaide Detchon now plays Hebe. The one hundredth performance of "Pinafore" will be appropriately celebrated 7.....Pauline Behrmann, the original Hebe at this house, is now convalescing from her recent illness, which was aggravated by a dose of iodine and belladonna administered to her by mistake. As soon as she is sufficiently recovered she will visit New York. She has been assiduously nursed throughout her sickness by Elise Conly.

"H. M. S. PINAFORE" by the Church-choir Company drew only moderate audiences at the Academy of Music, Philadelphia, during the past week.

IT IS PROBABLE that the new Industrial Art Building, Broad street, above Vine, Philadelphia, will be run as a concert garden this Summer. It may possibly be used for light opera or vaudeville. There is nothing definite as yet, but it is likely that Mark Hassler, director of orchestra at the Broad-street Theatre, will be musical conductor.

SÆNGERFEST.—The twenty-first musical festival of the German Sængerbund of North America will be held at Springer Music Hall, Cincinnati, O., June 13, 14. The chorus will be the largest ever banded together, embracing 1,971 voices, of whom 831 come from Cincinnati, 268 from Louisville, 180 from Chicago, 119 from St. Louis, 118 from Cleveland, 111 from Indianapolis, and the rest from Columbus, Hamilton, Buffalo, Detroit, Fort Wayne, Milwaukee, Omaha and other places. In addition to these there will be an orchestra consisting of 150 musicians, from Cincinnati, Chicago, Louisville and St. Louis. The following solo-singers have been engaged for the concerts: *Sopranos*—Madame Otto Alvesleben, Kammersængerin to the King of Saxony, Dresden; Miss Emma Heckle, Cincinnati (now in Europe). *Mezzo sopranos*—Mrs. Flora Mueller, Cincinnati. *Contraltos*—Miss Josie Jones Yorke, from the Carlo Rosa Opera Troupe, London, Eng. (now on a visit in Cincinnati); Miss Emma Cranch, Cincinnati; Miss Louise Rollwagen, Cincinnati. *Tenors*—Alex. Bischoff, New York; Carl Fritsch, New York. *Baritone*—Franz Remmertz, New York. *Bass*—M. W. Whitney, Boston. In point of number of performers the coming festival will excel all the previous occasions of the kind in America. The following is a list of the festivals given by the "Sængerbund" since its organization:

	Years.	*Societies.*	*Singers.*
Cincinnati, O.	1849	5	118
Louisville, Ky.	1850	7	125
Cincinnati, O.	1851	13	247
Columbus, O.	1852	12	200
Dayton, O.	1853	8	121
Canton, O.	1854	12	146
Cleveland, O.	1855	18	over 200
Cincinnati, O.	1856	18	300
Detroit, Mich.	1857	17	144
Pittsburg, Pa.	1858	16	200
Cleveland, O.	1859	24	400
Buffalo, N. Y.	1860	28	450
Columbus, O.	1865	17	300
Louisville, Ky.	1866	31	800
Indianapolis, Ind.	1867	34	1,000
Chicago, Ill.	1868	58	1,200
Cincinnati, O.	1870	61	1,800
St. Louis, Mo.	1872	52	1,400
Cleveland, O.	1874	56	1,600
Louisville, Ky.	1877	32	1,000

Miss Josie Jones Yorke has been tendered a complimentary benefit, to take place in Pike's Opera-house 16.....Ford's "Pinafore" Company played at Pike's Opera-house the past week, except May 1, when they gave way to the Davenport Club and sang in Hamilton.

THE BOSTON (MASS.) THEATRE has suffered no diminution in business during the past week, "H. M. S. Pinafore" having been repeated each evening save Saturday, and at an extra matinee April 30. It will be further continued week of 5, excepting evening of 10.....Albert Van Haltren's concert at Union Hall took place April 28, when the popular violinist had the assistance of Miss Fanny Kellogg, soprano; Wm. H. Fessenden, tenor; S. Liebling, pianist; Alexander Heindl, viola; and S. L. Studley, accompanist.....The third and last of the series of classical concerts at Mozart Hall, Cincinnati, O., Clark, Adams, and Wulf Fries was given in Mechanics' Hall April 29.....'H. M. S. Pinafore" was given in Music Hall April 30 for the benefit of the coming Cathedral fair, by members of the Catholic choirs of Boston and Higgins' orchestra, under the direction of Prof. Lemann.....Alfred Wilkie's concert took place at Tremont Temple 30, the artists appearing being S. B. Whitney and William H. Clarke, organists; the Schubert Quartet of male voices; Mrs. J. W. Weston, soprano; G. W. Sumner and Leon Beach, pianists; Clarence F. Hay, baritone; and the beneficiary. The annual meeting of the Euterpe was held April 30, and the following officers were elected for the ensuing year: President, C. C. Perkins; vice-president, B. J. Lang; secretary, Arthur Reed; treasurer, W. F. Apthorp; directors, Arthur Reed, Benjamin Blake, Samuel Colgood, Hamilton Osgood, J. C. D. Parker, H. L. Tucker, A. Parker Browne and S. B. Whitney.....Miss Fannie J. Levering, a pupil of Madame Rudersdorff, received a testimonial concert at Union Hall May 1, with the assistance of Miss Emily Winant of New York, contralto; Charles Hayden, tenor; John Orth, pianist; Wulf Fries, violoncello; and Mme. Dietrich Stray, accompanist.....A public rehearsal of the oratorio of "Elijah" was given in Music Hall afternoon of May 1, preparatory to the public performance 2 for the benefit of Carl Zerrahn, who has completed twenty-five years' service as conductor of the Handel and Haydn Society. The occasion was improved by the lady members of the society, who testified their regard for Mr. Zarrahn by presenting him, through C. C. Perkins, with full orchestral score of Mendelssohn's "Elijah," "Hail" and "Hymn of Praise;" the gentlemen members also gave a gold medalion, on one side of which were the figures "1854" and "1879," and on the other the inscription: "Presented to Carl Zerrahn by the Handel and Haydn Society on the completion of his twenty-fifth year as their conductor, Boston, May 2, 1879." On the stage a beautiful floral wreath was displayed: a wreath from Miss Anna Louise Cary, and, through Miss Fanny Kellogg, Mme. Rudersdorff sent a basket-piece in porcelain, painted by herself. The hall was crowded.....Carl Pflueger, pianist, gave a matinee musicale at Wesleyan Hall afternoon of 2, assisted by Miss Augusta Kinney, soprano; William H. Sherwood and Arthur B. Whiting, pianists.....Herr Wilhelmj the violinist is to appear in concert shortly.....Miss Julia Gaylord and Fred Packard of Carl Rosa's English-opera Company have returned to Boston.....George L. Osgood gives a concert in Mechanics' Hall 7, with the aid of B. J. Lang, pianist; Charles N. Allen, violinist; Wulf Fries, violoncellist; Henry Heindl, viola; and a chorus of fifty voices.

THE "PINAFORE" PARTY formerly under the proprietorship of T. L. Welch, now under the sole management of J. H. Rennie, put in the past week at the West-end Opera-house, Chicago, Ill., attracting fair assemblages. Our correspondent says: "The changes in the cast since they were last here are W. Randolph in place of James Taylor, and Miss Nellie E. M. Knight instead of L. W. Raymond as Dick Deadeye, Tillie McHenry in place of Burton Stanley as Little Buttercup, and little Anna Rennie for Willie Blaisdell as the Midshipmite. They appear in Joliet 5, Ottawa 6.....The Faulkner Martelmas 'Pinafore' party appear at Hooley's 19.....The H. B. Robertson 'Pinafore' Troupe returned to town 4.....An amateur company, including the Mesdames O. L. Fox, L. Freeman, H. A. Smith and Miss Fannie Whitney, and the Messrs. Barnes, Fox, Parmelee, Freeman and Dew, under the direction of Frank T. Baird, present 'The Doctor of Alcantara' at the Westend Opera-house 8."

EMMA ABBOTT and her English-opera Company attracted crowds of people to the Broad-street Theatre, Philadelphia, last week. Thursday and Saturday evening, and Wednesday matinee, "Paul and Virginia" was given. For the first time in that city on Wednesday, April 30. It follows the old romance of the same name closely, is a pleasing work, and seemed to catch the fancy of the audience. The cast was: Virginia, Emma Abbott; Mealá, a mulatto slave, Mrs. Seguin; Mme. De la Tour, mother of Virginia, Miss Randall; Margaret, mother of Paul, Miss Pressy; Paul, Mr. Castle; Domingo, a slave, Mr. Ryse; St. Croix, a rich planter, Mr. Hall; M. De la Bourdonnais, Mr. Wrench. Castle the tenor benefited night of April 30. The company closed their season May 3, but give one more performance, in Trenton, N. J., 5, for the benefit of J. W. Morrissey.....The last performance of "Pinafore" by the Juvenile Company was given afternoon of April 29 for the benefit of the Children's Homœopathic Hospital. The inmates of the Northern Home for Friendless Children were present by invitation April 28. The Juveniles did "Pinafore" in Wilmington, Del., April 30 (afternoon).

THE HAYMAKER CHORUS of Boston rendered the cantata of "The Haymakers" in Salem, Mass., April 28, 29.

THE MEDFORD BAND, F. A. Horsey director and Walter Emerson cornetist, assisted by Miss Geraldine Ulmer, vocalist, appeared in concert in Chelsea, Mass., April 28.

VARIETY HALLS.

MARTINETTI AND BELLE GABRIELLE remain at the Tivoli Theatre, this city, where they have been quite successful, until May 10. They perform in Brooklyn, N. Y., and New Haven, Ct., one week each, following in Philadelphia, Pa., and Baltimore, Md., two weeks. See card.

PERFORMERS can find engagements at the Olympic Theatre, Sioux City, Ia., by applying to the proprietor, John Coonce, as per card.

MARTINI CHIRISKI, ventriloquist, juggler, wire-walker, etc., advertises that he is at liberty to accept engagements.

FIRST-CLASS PERFORMERS are wanted to fill open dates at the Theate Comique, Kansas City, Mo.; also outdoor attractions for the Tivoli Summer Garden, which was to have opened May 4. Both places are under the management of Valentine Love.

ANDY HUGHES WINS ON PAROLE.—The well-known performer Andy Hughes, who was playing in Pullan's Varieties, Bradford, Eng., April 17 last, writes to THE CLIPPER that he secured a bet of £180 to £3 on Parole for the City and Suburban race, which of course he won.

GEORGE H. BYRON, character business, was the latest arrival at the Zenith, Duluth, Minn.

AT ALBERTY'S WHITE HOUSE THEATRE, Cincinnati, O., combinations and specialty artists can secure dates. See card.

VIRO FARRAND, the vocalist, dancer, etc., to prevent errors in the future, announces that she is not identified in any way with a female pedestrian of a similar name.

NED STRAIGHT, writer of sketches, songs, music, etc., advertises in this issue.

AT TOOKER'S VARIETIES, Norfolk, Va., Stiles and Manning closed May 3, going to Baltimore, Md. The Rixford Brothers and Texana Rosemary open 5.

FRANK AND IRENE MURDOCH of Columbus, O., are organizing a variety troupe to play in adjoining towns.

AT THE AMERICAN THEATRE, this city, performers can find engagements by addressing as per advertisement.

AT THE OLYMPIC, Brooklyn, the new people this week include Charley White, Harry Bryant, Tillie Antonio, Alice Gleason, Welton and Coen, Walters and Kelly, and Victoria Ross.....At the Volks' Theatre the new people are Sam Devere, Pat Rooney, Jennie Morgan, Murphy and Morton, Mollie Wilson, Belle Clifton, Walsh and King, Jennie Turner, Reynolds and Walling, and the Novello Quartet.

TONY PASTOR'S TRAVELING COMBINATION is to perform this week in the Park Theatre, Brooklyn.

HOLMES GROVER JR. was the star attraction at Crone's Garden Theatre, Indianapolis, Ind., the past week. "The Boy Detective" and "The Fatal Bond" comprised the dramatic bill. Nimmie Kent in a graceful skipping-rope dance was new in the olio. Fred and Maggie Felton were added to the stock, the former also assuming the stage-management. Business fair. Closing 3: Holmes Grover, to Detroit, Mich., 12: the Kaynes, to Kansas City; the Sharpleys and Nimmie Kent, no date. New 5: Jerry Cohan, Alice Morgan, Carrie Howard, the Costellos, Mike and Nellie Waters.

NORAH CAMPBELL in attractive songs well sung, and the Sheridan Brothers in "Kranky Micks" and other songs, were the arrivals at the Grand Central, Troy, N. Y., April 28. Harry Drew's benefit May 2 was a success. The departures 3 were Goldie Clark to New Haven; James Holbrook and Julia Walcott, to Newark, N. J.; Norah Campbell, to Brooklyn; Sheridan Brothers, to Buffalo; Kate Seaton, to Philadelphia, to join Eloa Carfano's road party. Manager Curley is contemplating putting in Indian fans and running all Summer. To arrive 5: Christine Percy, Gibbons and Russell, Gussie Leach, Hennessey Brothers, and several ballet-girls.

FARLEY AND FARRELL, Ethiopian sketch artists and song-and-dance men, can be engaged. Address care of this office.

AT THE THEATRE COMIQUE, Richmond, Va., April 28, James Gentry in songs-and-dances was the only new face. George W. King now officiates as stage-manager, vice James Wheeler, who closed April 30. Flora Leonetta closed May 3.

ERSKINE AND GURARD can be engaged to produce farces and pantomimes. They also appear in gymnastic feats and zouave-drill. See card.

PHŒNIX, character song-and-dance artist, can be engaged by addressing care of this office.

FLYNN AND EUSON are requested to communicate at once with J. A. Forepaugh, as per card.

T. J. S. KEARY, ex-doorkeeper of Fox's American Theatre, Philadelphia, in the Court of Common Pleas, May 5, obtained a verdict of $104.34 against Robert Fox for salary due.

AT THE GRAND CENTRAL THEATRE, Philadelphia, the past week, Howard and Thompson, Clark Gibbs, Billy Maloney and Mabel Gray, the Brennans and Capt. Geo. Liable, Reynolds and Walling, Jimmy Kelly, and A. J. Talbot filled the bill to light business. All but the first three closed May 2. Harry Guion, stage-manager, who closed same date, goes to Lancaster, Pa., to reopen Frank's Garden, which has been closed for some time, as a first-class variety theatre. He will have the place thoroughly renovated, and the reopening will take place in two or three weeks.....Manager Gilmore benefited afternoon and night of April 30 to full attendance. None of the volunteers announced put in an appearance, except Fanny Louise Buckingham and her horse, who, together with the above company, gave both shows. None of the prizes announced were contested, the clog, jig, song-and-dance and gymnastic artists and the glee clubs who were to have contended for them not showing up. The sheep-killing contest between butchers would have taken place, but prior to the performance the Society for the Prevention of Cruelty to Animals notified Manager Gilmore that he would be prosecuted if he allowed it to go on, consequently the sheep were not slaughtered. At the afternoon performance, the business of Miss Buckingham's part requiring her to fire a pistol at Harry Guion, she aimed it directly at his head and blazed away. The result was that the powder burned his face, caused the blood to flow freely, and rendered him unconscious. He was unable to go on with his part, and the curtain had to be rung down. If he had not had the presence of mind to quickly turn his head and present the side of his face to the discharge, his eyes would have been put out. He was removed to the Pennsylvania Hospital, and surgeons spent two hours picking the powder out of his skin. On examination it was found that his right ear had been rendered permanently deaf, its drum having been destroyed, and likewise he was fortunately not much hurt, and was able to go on with his part in the evening..... Madame Dunford's Minstrels and Mlle. Victoria Rupert's Burlesque Troupe open 5.....Manager Gilmore will hereafter direct the stage himself.

AT THE NEW NATIONAL THEATRE, Philadelphia, during the week ending May 3, John Robinson, Kitty Sheppard, Dilks and Wade, Bob Harrison, Billy Carroll, Geo. Ellwood, Joe Redmond and Ada Clifton and Master Haney appeared. Johnny Dwyer's benefit, announced for afternoon and evening of April 30, was not a success. In the afternoon the attendance was so small that the audience was dismissed without a performance. In the evening the house was light, and only the above company appeared. There was no sparring. Manager Wm. J. Gilmore of the Grand Central Theatre, whose benefit occurred afternoon and night of same date, published in the morning papers letters to him from Pat Rooney, Harrigan and Hart and others, who had been announced as volunteers for Dwyer, stating that their names had been used without their consent, and that the public were being subjected to an imposition.....John Robinson benefited 3, when, in addition to the above company, Chas. Waterfield volunteered. The Fostelle Sisters, the Cahills, George Ellwood and Jacob Schotzer come 5, when a summer season will be inaugurated under the management of John J. Kelly, who is a brother of Thos. F. Kelly, the lessee.....W. W. Stewart, treasurer, benefits 7.....The benefit of Arthur Chambers the boxer, announced for 5, will not take place, the Mayor will not permit the prize-fighting exhibitions; and, besides, it is said that Arthur wants to see his New York friends about coming at once to terms with Clark for another mill, since he has read the latter's letter in last week's CLIPPER.....Miss Carfano, the "Freaks of Fortune" soubrette, open 12 in the play of the same name, which piece is a translation from the German comedy "Lumpavazabondabus."

.....Billy Carroll is now stage-manager at this house.....Lizzie Conway is convalescing from her severe attack of pneumonia.

SMALL AUDIENCES at Enochs' Varieties, Philadelphia, were cheered last week by Harry Bernard, Maggie and Mary Wesner, Sallie King, Landis and Steele, Kitty Norton, the Sidell Children, John Forbes, Horace Weston, W. M. Paul, and Sig. Zerbo. The last-named set up a pole balloon from in front of the theatre every night. He closes here his season of nine months, out of which he has played all but four weeks. During the Summer himself and partner, Miss I. O., will rest at their home in Cleveland, O. .....Miss Eugenie Lamont has doubled with Harry Crawford, late of the Crawford Brothers."

NOTWITHSTANDING Mr. Waldmann's absence from his theatre in Newark, N. J., owing to the death of his child, business has been fair, and the drama of "Checkmate" and Clark and Edwards' sketch well received. The departures 3 were Turner and Gever, the Sparks Brothers and Fields and Hanson, to New York; and Clark and Edwards, to Cincinnati. To arrive 5: "Mother Goose" Pantomime Company, including Frank M. Wills, J. B. Lewis, Jos. Sanford, Louisa Fox, John R. Wills, May Adams, James B. Leo, Fannie Sanford, Geo. D. Weston, A. Frazier, Chas. Reynolds, Jennie Newman, Gus Martin, Charley Birchler, C. N. Edwards and Dan Haggerty.

.....At the Metropolitan business was hardly up to the usual standard during the past week, although the performances were of a superior order. Miss Frankie Johnson made a hit in her new recitation "The Variety Profession," and King Sarbro and Frank George were the heroes of the week. The departures were Mulligan and Morris, to Philadelphia; Mark Murphy, to Jersey City; Charles and Carrie Austin, closed in the middle of the week; the Fieldings, Sheenan and McLone, Rosselle and De Forest, to New York. To arrive 5: Mlle. D'Est's Red-stocking Blondes, under the management of Thomas & Watson. Mlle. Certio's new drama, "Cleopatra," which received its initial performance April 7, proved a success. Ned Harrigan of the Comique, New York, presented to Barney McNulty the popular character sketch "Sullivan's Christmas" May 1 as a token of esteem. Harry Bell of the Metropolitan benefits at the Opera-house 6.

SUICIDE AND ATTEMPTED MURDER.—Mons. Florentine and his wife (professionally known as Lillie Ellis) began an engagement in the Adelphi Theatre, Toledo, O., April 28. About half-past 12 o'clock on the morning of April 30 they reached their apartment in the Hooper House, and immediately afterwards two pistol-shots and the screams of a woman were heard. The night-clerk and some of the guests rushed into the room, where they found Lillie Ellis lying on the floor, bathed in blood, and across her feet Mons. Florentine, where he had fallen, life being already extinct. His hand tightly clutched the revolver, the ball from which had entered his head over and a little back of his right ear, and lodged near his left eye. The body was at once removed to the police-station, and attention was given to the woman. It was found that the bullet first fired had struck her earring, which possibly turned its course, as it then passed through her neck between the carotid artery and the spinal cord, and probably lodged on the opposite side. She at once received medical treatment, and it was thought she may recover. The Coroner viewed Mons. Florentine's body, and concluded that no examination of witnesses was necessary, and he at once gave a verdict of suicidal death. Domestic troubles are said to have prompted the act. Mons. Florentine's real name was William Tennant, his parents reside in Brighton, Mich., and his professional business was rope-walking and juggling, while that of his wife was serio-comic vocalism. Lillie Ellis' real name is Lizzie Manley, and her mother resides in Cleveland, O.

THE THEATRE COMIQUE, Washington, D. C., was occupied the past week by Marie D'Est's Female Troupe, attracting a large attendance. They open in Newark, N. J., May 5. The Victoria Lofus British Blondes open in the Comique 5, for one week.

AT THE NATIONAL, Hartford, Ct., last week, the sensational drama "Faithful Bob" proved an attractive feature, and afforded Ben Cotton an opportunity to prove himself an amusing exponent of negro character. Efficient support was rendered by Nellie and Idaline Cotton, the latter—a child—as Lillie, a street-singer, displaying versatility of talent remarkable for one of her years. The new features of the olio were the Suydams, horizontal-bar performers; Favor and Shields in Irish songs-and-dances; John M. Turner, banjoist; Jessie Warner, Indian-club manipulator; and Lillie Howard, serio-comic. Closed 3: The Suydams, Andy Shields, and Jessie Warner, to New York; J. M. Turner, New Haven; the Cottons, Louis De Mar, Ed. Favor, C. M. Bassett, Press Eldridge, and Grace Durrell, Providence; and Fred Warren lays off. Announced for 5: Sid C. France in "Marked for Life," the Dockstaders, Williams and Sully, James O'Neil, George H. Waitt, and Nellie Germon. On the evening of May 1, during the performance, Idaline Cotton was presented with a beautiful diamond ring.

LILLIE WESTERN, vocalist, can be engaged by addressing care of this office. A card concerning her ability is published elsewhere.

TONY PASTOR and his combination played to large attendance at the Walnut-street Theatre, Philadelphia, the past week. Jas. S. Gardiner did not appear, as he had been advertised to do, with George Kaine, that young lady doing her sketch with Edwin French. Tony Pastor, George Kaine, Mc. Thatcher, Kelly and Ryan, John F. Sheridan and Miss Alecia Jourdan, Niles and Evans, the Irwin Sisters, Frank Girard, John Morris, Bryant and Hoey, Sheehan and Jones, Edwin French, French Twin Sisters, Alice Seidler and Geo. and Wm. Merritt comprised the company.

ANDY LEAVITT'S Howard Athenæum Combination, under the management of S. S. Sanborn, is to show in South Canton, Mass., May 5, North Easton 6, Randolph 7, South Abington 8, Rockland 9, and Weymouth 10.

NOT YET HEARD FROM.—From a printed report of the Executive Committee of the Brooklyn Theatre Fire Relief Association, sent us by William E. Sinn, we extract the following: "From the Theatre Comique at Washington, which early advertised a performance for the benefit of the cause, no returns have ever reached us."

THE LEONZO BROTHERS, Fanny Beane and Charles Gilday, Prof. White and trained dogs, the La Martine Brothers, Annie Francis, Charles Westerfield, and Louise Murio were the attractions at Fox's American Theatre, Philadelphia, the past week. All but the Leonzo Brothers and Fanny Beane and Charles Gilday closed May 3. Audiences small. The sensational drama "Rupert's Dog, or The Young Mexican Outlaw," introducing the Leonzo Brothers and their trained dog Brandy, is the chief attraction for the current week, together with Fred Roberts, Granger and Weston, and Charles and May Loder.

CHAS. A. GREAR, J. L. Manning, Tommy Granger, Eugene Blitz, Billy and Maggie Ray, Geo. Kurtz and Nellie Brooks, Perry and Magrew, Mlle. Josephine, Campbell and Burke and Billy Howard made things lively at Miller's Winter Garden, Philadelphia, during the week ending May 3, on which date all but the first two closed. Business light. To arrive 5: Suydam Bros., Shed Le Clair, Madge Alston, Joe Redmond and Ada Clifton, Morris and Roach, Conway and Farrell, Geo. and Marie Nelson and Walter Fletcher.....Harry F. Seymour, business and stage-manager, closes 10. Eugene Blitz will probably be his successor.

MYLES MORRIS, Lou Edwards, Maggie Christy, John and Verona Carroll, Annie Raynor, and Paddy and Ella Murphy were the specialty artists at the Arcade Garden, Philadelphia, last week. All but the first three closed May 3.

AT SHELBY'S ADELPHI, Buffalo, N. Y., the newcomers April 28 were Lizzie Hunter, Lillie Hall, Alice Gleason and Ella Mayo, vocalists; Louise Stetson in skipping-rope exercises; Lottie Bernard, boneplayer; Fields and Leslie, Irish songs-and-dances; Manchester and Jennings, songs-and-dances; La Rosa Brothers in their French ring act; and Turner and Collins in a burlesque entitled "The Actors." "On a Spree," in which Dan Shelby appeared as Ezekiel Homespun, concluded each performance. Business good. Closed 3: Louise Stetson, Lottie Bernard, Lillie Hall and Ella Mayo, to New York; Alice Gleason, Brooklyn; Lizzie Hunter, Toronto; La Rosa Brothers, Bradford; Turner and Collins, Chicago; and Fields and Leslie, no date. Coming 5: Mattie Vickers and Chas. S. Rogers, Sanford and Wilson, Elise Kruger, Searles Brothers and Larry Dooley, Leroy and Martin, and the Love Sisters.

PERFORMERS are wanted at the Eagle Variety Theatre, Brooklyn, N. Y. See card.

VARIETY BUSINESS in Boston, Mass., was not remarkably brisk the past week, though strong attractions were presented at each of the houses now open. Our correspondent says: "The programme of the Boylston Museum opened with the Boylston Mastodon Minstrels, with eight end-men, and Lillie Williams, Emma Marden, Miss Sargent and Myrtie Englee as vocalists. In the olio were Joe and Annie Burgess in a sketch, Harris and Wood in 'The Outside Gate,' the ballet of 'Golden Summer,' introducing Mlle. Irene Santella, Fanny Lucille, Ida and Emma Ross, Lizzie Snow, Emma Marden, Belle Gray and corps de ballet; Pell and Lewis as 'The Hottentot Musketeers,' John D. Griffin in Irish specialties, and the border drama of 'Life in the Black Hills,' acted by Texas Jack and company. New engagements 5: Topack and Long, Ophelia Starr, and Lillie Wood.....The first-part minstrel scene at the Pal

FOREIGN SHOW NEWS.

EUROPEAN NOVELTIES.

"Ellen, or Love's Cunning," a comedy-drama in five acts, by W. G. Wills, was produced at the Haymarket Theatre, London, April 14. The story is thus told: The period selected by Mr. Wills is that time in the last century when Prince Charley, the "Young Pretender," made a daring invasion of Scotland and England; found his advance treated for a time with contempt by King George and the English Government; marched as far as Derby; had to make a hasty retreat; found a determined foe in the Duke of Cumberland; and at Culloden received the crushing blow which lost him his cause and thousands of his Highland followers, and from which he escaped only with his life. When the curtain rises we get a peep at the interior of the "Old Curiosity Shop," kept by Stephen McCall at Elgin. Stephen is a "trimmer." He has no more political than the Vicar of Bray had religious principle. His only anxiety is to be on the side of the big guns and victory, to save his own head and to advance his fortunes. It is Stephen's young daughter Ellen who is the heroine of the story. She has an accepted suitor in the person of a certain Thomas Fye, an accomplished and unblushing liar. Her heart, however, has been given to young, brave, gallant and handsome Walter North, an officer in the service of Bonnie Prince Charley, and it is through him that there has come upon her sorrow and shame. In company with him and others she has been from home at a very late hour of the night. The "others" referred to have written for her a letter of exculpation, but, through the hiding propensities of her old and eccentric aunt, Dame Esther, it has never reached her father's hands. The scandal-mongers have been busy, and poor Ellen, turning to this one and that with her explanation, meets only with an incredulous shake of the head. Her lover, Walter, coming in disguise to see her, is suspected and pursued by the Duke of Cumberland's soldiers, but escapes through the timely warning of the Abbe Plaque—a Jesuit, who is Ellen's tutor, and who exercises considerable influence over her. In the second act Ellen resorts to stratagem to expose the perfidy of Thomas Fye—perfidy, that is, in the matter of love—and presently we find her in terror, experimenting with the charm which she has been told will bring the image of her faithful Walter before her eyes. Walter, who has himself in his disguise told her of this charm, of course appears *in propria persona*, and here we get a very pretty and effective scene, which raises the hope of something still better to follow. The one other good scene of the piece comes with the third act, where Thomas Fye, in the house of Lady Breezy, makes love to her ladyship, and, for the amusement and instruction of Ellen, who is concealed, is, if we may so speak, trotted out and put to confusion. And then again we get to more serious work. To Lady Breezy's is coming Walter North. By fair means or foul, the Abbe Plaque has determined to save the life of a religious brother, who has been condemned to death by the Duke of Cumberland. (The author reminds us that at the period of his play there had been a large advent of the persecuted Jesuits into England, and that many were imprisoned, banished, and in imminent danger of their lives.) The Abbe determines that Ellen shall be the tool to serve his purpose. He will persuade her to exercise her "wheedling arts" upon Walter; to become a second Dalilah; to learn from her lover the secrets of his party—secrets which, being revealed to the enemy, will place them under obligation to the Abbe, and will effect his purpose. Ellen listens to his proposals, but shrinks with horror from their fulfillment. Accident brings about what she refuses to accomplish. Walter seeks to cheer her by drawing a bright picture of the future; unthinkingly he refers to the plans by which the victory of the Pretender's party is to be secured, and these disclosures are overheard by the Abbe, who has remained concealed behind the tapestry which adorns the walls. Not long is he in making use of the information thus surreptitiously acquired. And so it happens that soon after Walter North has left the house he is arrested, and is brought back to denounce as a traitor the girl in whose ears not long before he had injudiciously poured a mixture of love and military information. The early part of the fourth act is occupied by more of the bragging and boasting and lying business of Thomas Fye, and by the discovery in a splendid vase, which is accidentally broken, of the letter which removes the shame which has so long rested upon Ellen, and to which allusion has frequently been made. Haggard, pale and exhausted, Walter North presently staggers in to announce that Prince Charles' cause is irretrievably lost. He is suspected by Lady Breezy, who is an ardent adherent to the Prince's cause, as a traitor, and in vain he asks to be arrested—shot—to suffer anything rather than disgrace. The only answer he receives from the King's officer is that he is pardoned, and that the pardon is "for information received." An encounter with swords would ensue between Walter and Thomas Fye; but Ellen, Rushing between them, cries: "I am the traitor!" and receives a thrust, with the opening of the fifth act, we find, has endangered her life. Walter North has been ordered to leave the country, and "Ellen's cunning" is here brought into exercise. She feigns that she is dying, she induces Walter to consent to marry her, and the marriage is at once celebrated. The Abbe who has performed the ceremony is denounced as the real traitor; but, curiously enough, he is permitted to go "scot free," while Walter is somewhat surprised and apparently not a little disgusted by the sudden appearance of Ellen, "as well as ever she was in her life." She is received, as are certain toasts to the dear departed, "in solemn silence." Walter North hesitates to take to his arms a wife who has made him a husband by stratagem, and who has been trifling with the grave; but his good nature prevails, and as the curtain finally descends we are left to imagine that the lady will share his exile, and that in France they will seek that happiness which has been denied them in Bonny Scotland. The cast included Miss Florence Terry as Ellen, Miss Blanche Henri as Lady Breezy, Miss Emily Thorne as Dame Esther, C. Kelly as Thos. Pye, Mr. Howe as Stephen McCall, W. Tevriss as Walter, and G. W. Anson as Abbe Plaque. The piece was almost immediately withdrawn and J. S. Clarke resumed his performances in "The Rivals" and "Toodles."

"Crutch and Toothpick," a farcical comedy, adapted from the French by George R. Sims, received its initial representation at the Royalty Theatre, London, April 14. The plot is as follows: The rising of the curtain introduces us to the house of Guy Devereux, at Bayswater. Guy is a young gentleman who has married Dolly, the daughter of the wealthy but vulgar Alderman Jones. With her he has had the sum of five thousand pounds; and, as he is easily contented, loves his wife and is loved in return, lives in a comfortable home, and wants for nothing, he fails to see that he is called upon to work, or to get up earlier than is absolutely necessary, or, indeed, to do anything more than take things easily, and enjoy himself as best he can with the means at his disposal. This disposition it is which arouses the ire of the Alderman, who, with his second daughter, Amy, has come on a visit to Guy's house. He is very slow to heap reproaches on the young fellow's head, and to class him among the representatives of the crutch-and-toothpick school. Guy argues that nature has clearly indicated what mortals are to work—that is, to perform manual labor—by her distinctive matter of hands, and for a time he has the better of the argument. Time, however, soon places in the Alderman's hands a weapon which he is not slow to use. Amy Jones has a lover in the person of another crutch-and-toothpick gentleman, Cecil Leighton; but the Alderman, determined that she shall marry only a man of business, has fixed upon a fussy little fellow called Jellicoe, who has made a name, and who is supposed to have made a fortune, by the sale of thirteen-and-sixpenny unmentionables. Jellicoe, during a little "larking" expedition to Margate, has made the acquaintance of a dashing widow, and he has taken the liberty of giving her Guy Devereux's name instead of his own, little thinking that Guy is married, and that he has Alderman Jones for a father-in-law. And so presently there falls into the Alderman's hands—"big hands"—a letter meant for Jellicoe, but addressed to Guy, reminding him of the pleasant time at the Hall-by-the-Sea, and of his promise with regard to further festivities. The Alderman "smells a rat." His precious son-in-law, who disbelieves in work, has evidently been false to his marriage-vows, and has been spending his wife's money upon another lady. The letter is shown to Dolly, who cries bitterly. Guy enters and is alarmed. "She knows all!" cries the Alderman indignantly. "All—what all?" asks Guy in amazement. "The 'All-by-the-Sea,'" roars the Alderman, and the curtain falls for the first time. In the second act we find that Dolly leaves everything in pa's hands, for Guy, who is indignant at the baseless charge brought against him, refuses to offer explanations. He guesses, however, that some spite has been making use of his name, and, enlisting Jellicoe's aid, he determines to discover him, and to administer a corrective in the shape of a horse-whip. Meantime Amy gives her lover, who is determined to go into business, instruction in city ways—in the purchase of oils and tallows—the author here indulging in sundry sly hits at the doings upon that place of mystery known as "Change." The effect certainly is somewhat disastrous, and in two transactions Cecil's purse is considerably lightened. The Alderman, having been installed man of business and cashier in Guy's house, informs the young gentleman that by the marriage deed, which, like a fool, he has not read, his wife's money is settled absolutely upon herself; that it is out of his power to touch it; that if he behaves well he shall have an allowance, but that he will have to work. Guy accepts the position, but refuses the allowance; and, as at the end of the second act, he goes forth to "look for a berth," he, in answer to the Aldermanic sneer, breaks the crutch stick which he carries, and which has been stigmatized as an emblem of the idle life. In the third act Guy completely turns the tables upon the Alderman. He has turned "bagman." He has accepted any number of commissions. He comes home laden with patent hair-dyes, tailors' patterns, insurance prospectuses, mops, brooms, bags, boxes of pens, bottles of ink, and "samples," which soon make of Dolly's pretty drawing-room a miniature co-operative store. He brings with him Jubbins, a peripatetic stationery merchant; he will listen to nor wife nor father-in-law, except after business hours, and, as a result, he has been leaving his cards with all the Alderman's influential city friends, who, finding that he has so ignoble a connection, quickly discovers some excuse for declining his invitation to dinner. Guy's innocence in the Margate affair is made plain by the return by the widow of what are thought to be his letters and photograph; reconciliation with his wife ensues; Jellicoe escapes—but very narrowly—the horsewhipping promised; Cecil Leighton, on the strength of his unfortunate business proclivities, gets the Alderman's consent to his union with Amy; and the Alderman, who has to acknowledge that there is something in the world worth attention and respect besides business, actually announces his determination to give to his very next purchase the shape of another crutch stick, to supply the place of the one which Guy, on going to "look for a berth," has broken. Edgar Bruce appeared as Guy, Chas. Groves as the Alderman, Lytton Sothern as Cecil, F. Desmond as Jubbins, Miss Rose Cullen as Dolly, and Miss Lottie Venn as Amy.

"La Petite Mademoiselle," a new comic opera by M. Lecocq, libretto by MM. Meilhac and Halevy, has been produced at the Renaissance Theatre, Paris. The scene is laid at the time of the Fronde, in which the great prototype of the present microscopic heroine played so important a part. The "Petite Mademoiselle" who is its heroine is quite a Proteus in petticoats. Like her prototype (the daughter of Gaston, Duke d'Orleans), she, too, has vowed eternal enmity to Mazarin; not, indeed, because he has detained her in spinsterhood, but for the excellent reason that he had given her as wife to a gouty old nobleman, Count Cameron, who, happily for her, died within a few weeks of their nuptials, and now insists on her again entering the bonds of matrimony with the twin-brother of the deceased, who is, if possible, uglier and more gouty than her deceased lord. So she becomes Prondouse, this energetic little widow, and resolves to make her way through the lines of the royal army investing Paris in order to stir up the capital to civil war. To facilitate her scheme, she borrows the safe conduct and adopts the name of a certain Mme. Douillet, wife of an Angouleme notary, who is well known to half the regiments in the King's service, for her admiration of the military—an admiration which has betrayed her into so many risky adventures with gallant officers quartered in her city that the disguise assumed by the Countess Cameroni is a most compromising one for her reputation. It leads, moreover, to somewhat embarrassing results from the outset, for when the dashing sons of Mars, whose time hangs rather heavily on their hands, hear the name of the notorious Mme. Douillet, it is a race between them who shall first win his way to her good graces. The courageous little lady takes but little notice of the siege they are disposed to lay to her heart, but she finds it impossible all the same to obtain permission to pass into Paris. The most audacious of her persecutors is Captain Manicamp, and he is not slow to fall over head and ears in love with the pretty adventuress, of whom he expects to make an easy conquest. But, like an accomplished man of the world as he is, he soon begins to have his suspicions that some mistake or mystery is concealed under the Countess' disguise and name. She has not the appearance of a notary's wife; still less does she seem likely to have ever earned the questionable reputation enjoyed by Madame Douillet; so that in the end, his admiration having quite overcome all scruples as to duty, he allows the Countess to pass, and when she refuses him a kiss for his reward promises her that he will discover her and take his revenge later on. He keeps his word in the second act, which brings us to the interior of Paris, amid the bustle and excitement of the civil war, with the citizens under arms, and, most important detail of all, the Countess Cameroni serving as maid-of-all-work in a wine shop. No other method of concealment was open to her, and very fortunately she has a foster-sister, a madcap little woman married to a most estimable Boniface named Tabourean, who is led by the nose by his gay moiety. So Madame Tabourean engages the Countess Cameroni as her servant-girl, and the Petite Mademoiselle does all the menial work of the place, and serves the customers of this seventeenth-century "Assommoir" with the best grace and easiest humor in the world. You naturally expect to hear that Manicamp is not far off; and, sure enough, before many bars have been played, he turns up at the porkseller's opposite, where, thanks to Madame Madelon, the most amiable and most compassionate of women, he has been engaged as errand-boy. Naturally he and the Countess soon meet, and recognize each other under their disguises, and, after a song or two, in which they divulge their respective schemes in the most imprudent manner, separate; Manicamp, satisfied at having again seen his idol, to rejoin the army, which is on the eve of attacking Paris, and the Countess to resume her duties as maid-of-all-work, and afterwards to foment insurrection against the Crown. Then succeeds a tremendous tumult. The citizens take up arms, and the women also; they attempt a sortie and return in utter disorder, beaten, frightened out of their wits, and only thinking of obtaining pardon for their revolt. Whereupon the Petite Mademoiselle, who has resumed her costume as a great lady, appears, revives the courage of the noble bourgeois, and the barricades begin to spring up. If anyone desires to see a parody of this famous operation, of which the Parisian populace alone possess the true secret, he should see how a barricade is erected on the Renaissance stage before you could say Jack Robinson. Everything comes handy for the purpose, old furniture, boxes, sedan-chairs, clock-cases; mattresses, bolsters, and pillows come showering from the windows; calves' heads and legs of pork are requisitioned from Madame Madelon, and duchesses are only too eager to contribute their mite of paving-stones! A formidable rampart is raised in the twinkling of an eye, and the pretty little conspirator sings a song to the accompaniment of cannon-shots and the uproarious applause of the mob. The efforts of the brave citizens are, however, vain; the Royal army gains the day. Manicamp storms the impregnable barricade, and from its summit kisses hand to the fascinating Countess in the most nonchalant style. The result of her escapade is that the Petite Mademoiselle is confined for her sins against the Cardinal and the Court in the mansion of old Cameroni, who is more than ever anxious to make her his wife. Her prison is a luxurious one, certainly, provided with more than imaginable comforts, and even the King's violinists are sent to amuse her, but they play tender, melancholy airs, which make her weep. She can do nothing but think of Manicamp and the prospect of marrying old Cameroni. She makes no answer to the latter personage's offers of consolation she entertains for him, expressing it in the most candid words, which she emphasises with a few blows. This tolerably explicit declaration is, however, unavailing; the Count is resolved to marry her in spite of all she can say or do. Manicamp comes to the rescue disguised as a doctor, a rather unoriginal and threadbare method for such modern authors as MM. Meilhac and Halevy to adopt for their solution, and when, by some stupidity on the part of the Count's steward the little lady and her lover being shut up alone in one of the rooms, the Countess' reputation is too much compromised to admit of any other course, Mazarin consents to their marriage. Mlle. Granier personated the heroine, and M. Vauthier Manicamp.

"Del Ombra, the Son of Night," is the title of a three-act play adapted by J. A. Mercer from the French, and produced at the Theatre Royal, Liverpool, April 12. In the prologue there are revealed the death of Charles, Duke di Scylla, and the carrying-off by Ziani, one of a band of pirates, of the infant Duke di Scylla, whose foster-nurse, Isola, at once avails herself of the opportunity of substituting in his place her own illegitimate son, and the imposition is not detected by Leonora, Duchess di Scylla. A period of twenty years is supposed to elapse, and the first actopens with a pirates' revelry, from which it appears that they had agreed amongst themselves to make the stolen child their chief on his attaining the age of twenty. He now appears, therefore, as Del Ombra, the chief, and Charles, Duke di Scylla, is represented by Noel Austin. The beautiful and rich Princess Viola is introduced in the second scene, and Del Ombra, becoming strongly enamored of her, with the assistance of his band succeeds in her abduction, and carries her off to the Pirate's lair, a moonlight representation of which forms the opening scene of the succeeding act. The Duke di Scylla is thus deprived of his intended bride, but finds a rival in the pirates' cave, who subsequently, through jealousy, betrays the band, brings about their capture, including their chief, and Viola, who reciprocates the affection of Del Ombra, for a time is separated from him. In the last act in two months more, in the oratory of the Duchess di Scylla, and Viola makes a confession of her love for Del Ombra, whom she describes to the Duchess in such a way as leads the latter to ask: "Can he be my son?" An interview takes place between Isola and the Duke, and the former tells him the true story of his parentage, and of the discovery of the rightful heir to the dukedom. They thereupon machinate with a view to preventing the frustrations of the unwed mother's life-long aspiration to see her son done homage to by his countrymen; the Duke di Scylla, chagrined at the prospect of his lastingly being publicly known and the inevitable consequence of such a revelation, endeavors to enlist the services of Ziani, a principal member of the band of pirates, and offers him a large sum of money as well as release from captivity, together with his comrades, if he will swear before the King that Del Ombra is his son; and this the crafty Ziani promises to do. An interview in the meantime takes place in a dungeon between the now captive Del Ombra and the Duchess, who recognizes him as her son. The concluding scene is the palace of Di Scylla, and, King Ferdinand having entered, the Duke di Scylla proceeds to state his claim to his father's estates, and brings forward Ziani to assist him in his sinister efforts. Ziani, however, declines to perjure himself in this ridiculous fashion, King Ferdinand who Del Ombra really is, and produces a parcel of papers which he stole from the present Duke di Scylla's father at the time of his murder, twenty years previously, and these papers settle the question as to the rightful heir in favor of Del Ombra, the unhappy Duke di Scylla pines. He then comes upon the scene, and the King, having heard the story, constitutes him with due ceremony the Duke di Scylla.

"Tot" is the name given to a new sensational drama, in three acts, adapted by Fred Hazelton, partly from Dickens' "Great Expectations," which was first acted at the Grecian Theatre, London, April 14. The story is thus told: In the opening scene we are introduced to a picture of humble life, in which Mr. Jorling, a Radical blacksmith, who has strong opinions respecting the rights of the workingmen, figures conspicuously. Mr. Jorling's opinion is that England owes all her greatness to beer and bacca', and he argues in this way: Our soldiers and sailors have won renown because they fought so bravely; "and why did they fight so bravely? For beer and bacca'." Another idea of Mr. Jorling's is that the workman may legitimately get drunk at least four times a week. If he does so more frequently, he is a dissolute man. Mr. Jorling "At Home" is not a personage whose society we should covet, but he is sometimes amusing, owing to the very absurdity of the character. Tot is his favorite apprentice, and is a very saucy young gentleman indeed; and Mrs. Jorling, a very fierce lady, with the "heye of a 'awk," has all her work to do to keep Tot within bounds; and sometimes, owing to Tot's frequent disputes with the foreman, an individual rejoicing in the name of William Corn, alias Barley, the Jorling domicile is a pandemonium. In fact, a rough-and-tumble fight of a very comic character forms one of the incidents of the first act. But there are more genial scenes interwoven; for example, while on the one hand there is nought but noise and confusion, on the other a gentle scene of idyllic love is proceeding between Nelly Thornton, the daughter of a convict, who lodges with the Jorlings, and George Vanmore, an Oxford undergraduate, whose father is the partner in a large firm. George is surprised in the midst of his "delicate attentions" to Nelly by his father, who, according to the custom of "stern parients," forbids his son to visit the young lady any more. Immediately afterwards a scene, evidently suggested by the well-known situation in "Great Expectations," occurs. The convict Thornton returns to see his daughter, and to tell her that the man who should have been convicted is one Philip Glindon, alias Laws, who is the confidential clerk of Mr. Vanmore. This Glindon, confronted with Thornton, to a certain extent admits his guilt, but implores the unfortunate returned convict to meet him on the Thames Embankment, a scene which is represented with really remarkable effect and truth. Here Glindon seeks to rid himself of Thornton by throwing him into the river. As the convict floats away struggling with the tide, the scoundrel imagines that all traces of his own guilt are hidden forever; but the act has been witnessed by Miss Clara Vanmore, the banker's daughter, who has come to this spot to take a farewell of her brother, who, rather than give up Nelly, has resolved to seek his fortune abroad. Miss Vanmore is so overcome with horror that she can hardly give a coherent account of what has taken place in the excitement. But Tot, who happens to be passing, jumps into the river, and brings the body of the convict to land. It is, however, too late. He is dead, and the next step is to obtain the evidence of Miss Vanmore at the inquest. But the wife of Glindon, fearing the discovery of her husband's culpability, has given her poisonous drugs, and when the inquest takes place she is in a state of insensibility. Meanwhile Glindon, seeing that his career cannot last much longer, takes valuable securities belonging to the firm, and agrees to meet his wife abroad, having first bribed Jorling's foreman to carry off Miss Vanmore in order to prevent her giving evidence at the inquest. This wretch has arranged for her admission to a private lunatic asylum; but, although this part of his programme is carried out, the completion of his design is frustrated by Tot, who has overheard the plot, and who alarms the house, the result being that Glindon and his wife are arrested. For some time the unfortunate Miss Vanmore is kept a prisoner; but at length, with the aid of Nelly Thornton, she is discovered by her friends, and all ends happily.

DRAMATIC.

Our Australian Letter.

MELBOURNE, March 25, 1879.

EDITOR OF THE CLIPPER.—*Dear Sir:* The principal theatrical event since my last letter has been the appearance at the Theatre Royal of Miss Augusta Dargon, who arrived almost unheralded from America, but has since her debut, March 8, established herself in public favor as one of the most capable tragic actresses who have played here. She made her first bow in "Deborah," and produced an excellent impression, which was greatly strengthened when, 13, a condensed and curiously transposed version of Tennyson's dramatic poem of "Queen Mary" was produced, with Miss Dargon in the title-role. In her impersonation of this character Miss Dargon displayed tragic power of the first order. The play has since held almost uninterrupted possession of the boards, and still attracts enthusiastic audiences. "London Assurance" was produced 17, affording Miss Dargon an opportunity of appearing as Lady Gay Spanker. Her success in comedy was not so brilliant as in tragedy, which is decidedly her forte. Last evening she appeared as Lady Macbeth, and by her magnificent acting still more added to her reputation. Theodore Hamilton was specially engaged to play the part of Macbeth, and gave an excellent performance. Morris Greenwall, Miss Dargon's agent, is much liked, and by his courteous and gentlemanly demeanor has already secured a host of friends. Miss Dargon's engagement closes on Friday next to give place to Alfred Dampier, who will make his first appearance in Australia since his return from England. It is notified that Mr. and Mrs. Horace Lingard will show at the Royal at Easter.... The Opera-house has been closed for some time, G. R. W. Lewis' management having terminated March 1, when a complimentary benefit was tendered to Mrs. Lewis by the directors of the theatre and all the members of the company. The comedy-drama "Clouds" was produced, with Mrs. Lewis as Stella Gordon. The house was reopened for Lyster's opera season 22...At the Academy of Music "Old Sailors" was succeeded by "Our Dad," with J. L. Hall as Samuel Tottles. This, after a successful run of some nights, was succeeded by "George Geith of Fen Court," with Wybert Reeve in the prentice role, in which he achieved a genuine success. Next Saturday George Rignold commences a six weeks' engagement.....'Ten Nights in a Barroom" has proved a great hit at the Princess' Theatre, where it was produced by Mr. Bayless 22, and is still popular. .....The Kelly & Leon Company, in the midst of a successful season at St. George's Hall, broke up abruptly 3, owing to "dodging" on the part of their agents, which they properly resented, and since then Prof. S. S. and Clara Baldwin have been giving their exposures of spiritualism there.....At the Apollo Hall Woodroffe's Bassbowers have appeared for some time.....Musical notes for the month refer to concerts only. Albert Richardson, a teacher, who has for many years held a good position in Melbourne, gave his farewell concert 27 previous to removing from Victoria. Miss Christian, R. A. M., a favorite concert-singer, gave her farewell concert at the Town Hall March 1. The hall was densely crowded. Madame Carlotta Tasca, K. S. A., R. A. M., played for the first time in Melbourne Schumann's "Etudes en Forme de Variations" in splendid style. The violin-soloe of Signor Ortori were greatly admired. The singers were Miss Christian, Mrs. Cutter, Mrs. Smythe, Mr. S. Lambie, and the members of the Metropolitan Liedertafel, under Julius Herz. Signor Zelman was conductor. The Melborne Liedertafel (which is the Melbourne German Liedertafel under an amended name), gave an entertainment at the Athenæum 3. The part-singing was very good. At the Melbourne Town Hall 17 the Metropolitan Liedertafel gave their 49th concert in the presence of a large audience. The solo artists were Madame Simonsen, Mrs. Cutter and Signor Paladini. Signor Ortori (violin) and T. H. Guenett (piano) were the instrumentalists. The part-singing, under the direction of Julius Herz, belonged to good art. The Musical Artists' Society held a meeting Feb. 22, and the Musical Association of Victoria March 8. Signor Ortori leaves for Sydney. Last Saturday night, W. S. Lyster, having returned from Europe and America, commenced a new season of opera with the following company: Madame Rose Hersee, Signora Antonietta Janin, Miss Agnes Paton, Messrs. Armes Beaumont, Francis Gaynor, G. Verdi, Ugo Angieri and Arthur Howell. Signor Zelman is conductor, and Mons. Caron leader. The opening performance was "La Sonnambula."

CALLBOY.

AN OCCASIONAL CORRESPONDENT sends us the following jottings, dated Melbourne March 25: "Lyster's new opera company, with Miss Rose Hersee as star, opened in 'La Sonnambula' 22. The lady did not create a very great impression, and the honors of the evening were decidedly accorded to G. Verdi, the new baritone, who has been in this city for some time. No artist who has hitherto sung here ever got more eulogistic notices, or so much approbation from the public. He is, too, the biggest favorite 'on the street' possible, and the engagement is a lucky one for Lyster. Gaynor, the tenor, was a 'frost,' and it is probable that Signor Paladini, who has settled here, will be engaged for the tenor lead.....'Ten Nights in a Barroom' has had a long and pretty successful run at the Princess'; but as Dorsay Ogden and Theodore Hamilton leave for New Zealand shortly, it will be withdrawn. In its place a new drama, 'Judgment,' by Garnet Walch, will probably be produced, with Miss Marie Morel in the leading role. This lady has appeared twice in minor parts, and created a favorable impression.....Richmond Thatcher, who was in New York with Miss Ada Ward, introduces Miss Morel to the public as a star. He has now settled in Melbourne as a theatrical and press-agent. Ada Ward has gone to Adelaide, and is playing at the Royal. Nothing has been sent here respecting her business, so it may be presumed that it may not be very good. She married Hugh Fisher, an artist whom she brought from the Cape, while in Tasmania.....Augusta Dargon has been a decided artistic success at the Royal here, but nothing could pull in the sharing terms of $300 a night. However, Morris Greenwall, her agent, has put his foot down respecting the free-pass business, and, though the audiences do not look big, it is all money. .....Dampier and family arrived from England by the Durham on Friday. He opens at the Royal on Saturday, and plays for three weeks, after which he goes to Sydney, but returns to the comest back to the Royal to resume his old position as stage-manager. .....George Rignold goes to the Academy of Music to play his minor pieces. He did not make much by his New Zealand trip.....Theodore Hamilton, before leaving for New Zealand, puts in a week at the Royal, and will support Miss Dargon. He appeared last night as Macbeth with marked success.....Sam Emery and Lazar are at law with each other at Sydney.....Hayman & Hiscocks have had a big row with Kelly & Leon, who talk loudly of having been wronged.....Business is pretty bad, but still stars of good reputation from abroad may reckon on doing well."

HENRY IRVING AS CLAUDE MELNOTTE.—"The Lady of Lyons" was produced at the Lyceum Theatre, London, April 17, in the presence of a large and critical audience. It was generally conceded that the impersonation will add nothing to if it does not detract from Mr. Irving's deservedly great reputation. He dressed the character quaintly, substituting a vest setting-jacket for the conventional blouse in the earlier scenes; for the prince's costume wearing a sort of frock of claret-colored velvet, with a sash and decoration; and when he returns as a French Colonel he was made up to resemble the portraits of Napoleon I. during the early wars of the Republic. The piece was magnificently mounted, the gardens of the Deschapelles, with a long, leafy avenue, green terraces, clipped hedges, gay flower-beds and distant towers, being an admirable stage effect. The backing of the Widow Melnotte's cottage forms a delightful landscape, which was first seen and with wonderful effect when the shutters were opened in the morning after Pauline's weary night. Some new business was introduced at the close of the fourth act, which elicited rounds of applause, the idea having evidently been borrowed from "Ours," as produced in this country—regiment of the Republican army on the march passes the window, with colors flying, bands playing, women following, and children shouting. The curtain falls as Claude rushes out to join the ranks.

MISS BESSIE DARLING is in London, Eng., and we learn that she is "the possessor of a new emotional play, written expressly for her by an eminent English dramatist."

"HEAVY FATHERS" is the name given to a new farce by Mr. Hilton, produced at the Folly Theatre, London, April 14. The subject is the adventures of two papas, having but slight knowledge of theatrical matters, exploring the stage during the rehearsal of a sensational drama, the one being in search of his daughter, the other looking for his son, the young lady and gentleman having sought upon the stage the opportunities of carrying on a courtship which had been opposed by the "Heavy Fathers" aforesaid.

THE SUGGESTION to clip the subsidy of the Comedie Francaise, Paris, during the sojourn of its members in London, has not been favorably received by the Minister, and, therefore, will not be acted on. The simple fact is that the house in the Rue Richelieu must necessarily be closed during two months this Summer for repairs, which will cost the company at least 270,000 francs, and there is no theatre there where the artists could perform during that time; consequently they may just as well be playing in London as doing nothing.

MLLE. SARAH BERNHARDT is going to manifest her genius in yet another form: after sculpture, painting, poetry and ballooning, the extra-gifted actress will now appear as art-critic in the columns of a new daily paper announced to appear in Paris shortly.

THOS. MILLER THORNE, for some years connected with the Drury-lane, Adelphi and Princess' Theatres, London, died April 12.

THE RUN of "Our Boys" at the Vaudeville Theatre, London, closed on April 18, when the comedy had reached its 1,400th representation. The house was crowded.

MUSICAL.

THE PARIS OPERA is about to revive the "Muette de Portici," the sole great work of the repertory which has not been performed since the fire in the Rue Le Peletier.

THE DEATH of M. Deschamps of the Paris Conservatoire, a musical composer and first-grand-prize of Rome, is announced to have just taken place at Bucharest, in his forty-third year.

THE DEATH is announced—at Leipsic of Ernest Freidrich Richter, composer and theorician, professor of harmony and composition at the Leipsic Conservatoire, author of "Treatises on Harmony and Fugue," and who was born in Saxony in 1808; at Wiesbaden of Theodore Ratzenberg, one of the best pupils of Liszt; at Paris, aged 62, of M. Valiquet, pianist, composer and author; aged 54, of M. De Villars of *L'Art Musical*, and author of the lives of the Brothers Ricci; and of Jules Victor Bernard, conductor of the Choral Society of St. Omer; at Florence, aged 83, of Antonio Cortesi, "the father of the ballet;" at Naples of Antonio Zermi, professor of music; at Vienna, aged 58, of Bertini, teacher of singing; and at Treviso, aged 28, of Alessandro Nardain, professor of the harp and of counterpoint at the Milan Conservatory.

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